



JACKIE ROBINSON

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by

Spike Lee

based upon the autobiography

I NEVER HAD IT MADE

by Jackie Robinson as told to Alfred Duckett

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Ya-Dig Sho-Nuff

By Any Means Necessary

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1 INT. THE ROBINSON'S LIVING ROOM - STAMFORD, CONN. - NIGHT

JACKIE ROBINSON, 53 years old, hair completely white, sits back in his easy chair. RACHEL ROBINSON, his wife, sits on the sofa, the years have been much kinder to her, she still looks gorgeous.

JACKIE  
Rae, put on the light.

Rachel gets up and fakes flicking the switch. The lights are already on.

RACHEL  
OK, Jack; I put the lights on.  
I want to read you something.

She kneels beside her husband.

RACHEL (contd)  
This telegram got sent to the  
editor of the New York Times.

JACKIE  
Go 'head. I'm listening.

CLOSE - RACHEL

She reads the telegram.

RACHEL  
I AM TRYING TO GET IN TOUCH WITH  
JACKIE ROBINSON THAT ONCE PLAYED  
WITH THE BROOKLYN DODGERS ...

CUT TO:

2 EXT. PORCH - DETROIT, MICHIGAN - DAY

CLOSE ON AN ELDERLY BLACK WOMAN

As she looks at us with her wrinkled but strong face and reads her telegram:

OLD BLACK WOMAN  
WILL YOU PLEASE PRINT THIS AND  
WHATEVER IT COSTS SEND ME THE BILL  
AND I'LL PAY YOU. JACKIE, I READ  
IN THE DETROIT FREE PRESS THIS  
MORNING THAT YOU'VE LOST SIGHT IN  
YOUR RIGHT EYE AND IS VERY BAD IN  
THE LEFT. DO YOU THINK A  
TRANSPLANT WILL HELP? I WILL BE  
GLAD TO GIVE YOU ONE OF MINE.

3 INT. LIVING ROOM - NIGHT

RACHEL  
GOD BLESS YOU. LOVE, ZEPHORAH  
JONES.

Jackie's eyes are welling up with tears.

JACKIE  
Rae, the biggest thing I miss with  
my bad eyesight is your lovely,  
beautiful face. You mean more to  
me than anything.

RACHEL  
I know, dear.

JACKIE  
What's on TV tonight? I can't see  
it but I still can hear good.

Rachel gets up and turns on the television.

RACHEL  
Your favorite movie.

JACKIE  
Oh no. Not again. How many times  
are they gonna show it? That movie  
should be burned.

CLOSE - TV SCREEN

WE SEE the opening credits and hear the music for THE  
JACKIE ROBINSON STORY, a 1950 black and white low  
budget movie that starred Jackie Robinson as himself.

RACHEL  
I like it.

JACKIE  
You've always liked it. I'm going  
upstairs to bed.

RACHEL  
You need any help getting up the  
stairs?

JACKIE  
No, thanks, I'll be alright.

RACHEL  
I won't watch the whole thing.  
I'll be up soon.



JACKIE  
Rae, that's what you always say.

Jackie gets up from his seat and moves slowly out of the living room to the stairs.

CLOSE - TV SCREEN - B/W  
THE JACKIE ROBINSON STORY

WE SEE the young Jackie Robinson walking down a dirt road.

NARRATOR (VO)  
This is the story of a boy and his dream, but more than that it is the story of an American boy and a dream that is truly American.

CLOSE - RACHEL

She's watching intently.

NARRATOR (VO, contd)  
The year 1928, the time spring.

CLOSE - JACKIE

Jackie is struggling to climb the staircase.

NARRATOR (VO, contd)  
If you were a young man your thoughts were undoubtedly turning to those of love ...

CLOSE - TV SCREEN - B/W

The young Jackie Robinson steps on a baseball field with a group of white kids already playing on it.

NARRATOR (VO, contd)  
... but if you were a young boy your thoughts were of one thing -- baseball.

4 UCLA - JACKIE ROBINSON HIGHLIGHTS MONTAGE

JACKIE (VO)  
At UCLA I became the university's first four-letter man.

WE SEE Jackie's greatest runs on the gridiron, high scoring games in basketball, he trots around the bases after hitting a homerun and doing the broad jump.

JACKIE (VO, contd)  
I participated in basketball,  
baseball, football and track and  
received honorable mention in  
football and basketball.

5 EXT. LOS ANGELES COLISEUM - DAY

RACHEL ISUM, a most beautiful honey brown sister, waits  
at the players entrance, along with other girlfriends,  
parents and families.

Jackie comes through the gate and he isn't in a good  
mood. He is also limping because of a bad ankle sprain.

RACHEL

Jackie!

Jackie sees Rachel and fights his way through the crowd  
seeking autographs and whatnot.

JACKIE

Let's get out of here.

6 EXT. COLISEUM - DAY

Jackie and Rachel sit atop the 100,000 seat football  
stadium. Sprinkled throughout is the clean up crew.

CLOSE - JACKIE AND RACHEL

JACKIE

If we hadn't fumbled that ball, we  
could have won the game. On top of  
that I twisted my ankle on the same  
play.

RACHEL

Will you be able to play next week?

JACKIE

Me miss playing against our  
archrival Southern Cal? I'd play  
on one leg, and we'd better win.

RACHEL

If you lose ... you lose.

JACKIE

Rachel, I want you to understand  
something about me, OK?

RACHEL

I'm listening.

JACKIE

When I compete in sports, or anything else for that matter, I'm trying, doing everything I can to win. Can you understand that?

RACHEL

I will try.

JACKIE

Would you like to go with me to the Homecoming dance? It's gonna be at the Biltmore Hotel.

RACHEL

Are you trying to win me?

Jackie doesn't answer, he is busted.

RACHEL (contd)

... I'd be delighted to go.

CLOSER - TWO SHOT - JACKIE AND RACHEL

For the first time a smile comes to his face and his ankle stops throbbing. He pulls Rachel close to him.

JACKIE

It's going to be a swell affair.

7 INT. BILTMORE BALLROOM - NIGHT

Jackie in his rented tux and the radiant Rachel are dancing. She rests her head on his shoulder as they dance close together to Mood Indigo.

8 INT. UCLA GYM - DAY

Jackie is cleaning out his locker as his teammates watch in shock.

JACKIE (VO)

After two years at UCLA I decided to leave. I was convinced that no amount of education would help a black man get a job.

9 INT. COACHES OFFICE - DAY

Jackie is shaking their hands as they wish him good luck.

CUT TO:



10 EXT. UCLA CAMPUS - DAY

Jackie and Rachel walk hand in hand, she on her way to class.

RACHEL

Jack, you're a senior, one semester away from your degree. That degree can make all the difference in the world when you look for a job. You'll regret it a million times. I thought you never quit.

JACKIE

Rae, I'm not a quitter but this is different. I won't allow my mother to die on her hands and knees scrubbing some white folks' floors who never gave a good goddamn about her. Somebody has to help my mother.

RACHEL

What does she say?

JACKIE

You know the answer to that already. Let me ask you this, is it my education, my college degree, that you're mostly concerned about?

RACHEL

What is there more important than your getting an education, a college degree?

JACKIE

I didn't say there was anything more important. All I asked was whether that was the only reason you were trying to talk me into staying on campus.

RACHEL

You know as well as I do that there are other reasons, and I never like for anyone to ask a question when they know what the answer is. Jack, if that's what you really want, then go look for a job.

She stops and looks him directly in the eyes.

RACHEL (contd)

I love you.



JACKIE  
I love you too.

They kiss. We hear bombs exploding.

CUT TO:

NEWSREEL FOOTAGE OF PEARL HARBOR BEING BOMBED.  
WE HEAR FDR ADDRESSING THE NATION.

CUT TO:

L.A. TIMES HEADLINE

U.S. DECLARES WAR ON JAPAN

11 EXT. FORT RILEY, KANSAS - DAY

WE SEE much activity on this Army base.

JACKIE (VO)  
In May, 1942, the Army sent me to Fort  
Riley, Kansas for basic training and  
I found myself in a cavalry outfit.

ANGLE - JACKIE

Jackie running with his all black cavalry outfit.

12 INT. BARRACKS - NIGHT

Jackie lies in his bed as he writes to Rachel.

JACKIE (VO)  
My dearest Rae, I miss you so very  
much. All I live for are your  
letters.

13 INT. DORM ROOM - NIGHT

Rachel reads his letter.

JACKIE (VO, contd)  
Please accept this engagement ring  
and bracelet in the spirit in which  
it is given.

She is radiant. Rachel puts on the ring and bracelet.

JACKIE (VO, contd)  
I couldn't hold out any longer, I  
want the world to know you are mine  
and I am yours. I love you. Jack.

## 14 EXT. BASE BASEBALL DIAMOND - DAY

Jackie sits in the bleachers as he watches the Army base team practice. All the players are white.

## ANGLE - JACKIE

Jackie comes down from the bleachers and steps over next to the MANAGER, COLONEL HIGGINS.

JACKIE

Sir, I would like to try out for the team.

The manager looks him up and down.

COLONEL HIGGINS

Private, you can't play.

JACKIE

Why is that, sir?

COLONEL HIGGINS

You'll have to play with the colored team.

Jackie looks at him.

JACKIE

There is no colored team.

He smiles at Jackie. Jackie salutes him, then walks away.

## 15 EXT. BASE FOOTBALL FIELD - DAY

The Fort Riley football squad is practicing, defensive and offense divided, going through various plays and drills. Jackie stands on the sidelines alone when COLONEL BONDS who doubles as the football coach walks up to him. Jackie salutes.

COLONEL BONDS

At ease, Robinson. Why are you not suited up, soldier? You know we can use an All American like yourself in the backfield.

JACKIE

I have told you my position, Colonel, sir.

COLONEL BONDS

You are aware, Robinson, that I could order you to play football?

JACKIE

Yes, sir. I am sure that you are aware, though, that no one can make me play inspired football.

COLONEL BONDS

Jackie, I heard you are a troublemaker. Your refusal to play football hasn't made you very popular around here.

JACKIE

Colonel Bonds, I know that, sir. I feel that if I'm good enough to play football I'm good enough to play baseball.

A rubber stamp comes down hard on some papers and it says "TRANSFERRED."

CLOSER ON "TRANSFERRED"

as it is stamped again.

16 EXT. FORT HOOD, TEXAS - DAY

CLOSE ON SIGN THAT READS:

U.S. ARMY BASE - FORT HOOD, TEXAS  
TRESPASSERS WILL BE SHOT

JACKIE (VO)

I was transferred to Fort Hood, Texas where I was to take over a platoon of the 761st Tank Battalion.

CLOSE ON CONFEDERATE FLAG

17 INT. ARMY STOCKADE - NIGHT

Jackie Robinson is behind bars. A white MP stands at guard in front of his cage.

Jackie sits in a corner of the tiny cell and writes a letter.

JACKIE (VO)

To the Secretary of NAACP, New York, N.Y. Dear Sir,

## CLOSE - JACKIE'S HANDWRITING

JACKIE (VO, contd)  
I would like to bring your  
attention to an incident that  
recently happened to me.

## CLOSE - JACKIE'S FACE

JACKIE (VO, contd)  
My reason for writing you is, I  
would greatly appreciate your  
advice or help on the matter.

## 18 EXT. BUS STOP - NIGHT

The Army bus pulls off.

JACKIE (VO)  
On the 6th of July I boarded a bus  
on this post, took a seat beside a  
colored officer's wife, Mrs. Jones.  
She had a fair complexion.

## 19 INT. CELL - NIGHT

Jackie is writing.

JACKIE (VO, contd)  
After riding approximately eight  
blocks, during the time several  
white passengers were taken on,

## 20 INT. BUS - NIGHT

Jackie sits next to a very attractive light skin woman,  
MRS. JONES.

JACKIE (VO, contd)  
I was confronted by the bus driver.

BUS DRIVER  
Hey, you, sittin' beside that white  
woman. Get to the back of the bus.

MRS. JONES  
I believe the driver is yelling at you.

JACKIE  
He's not talking to me.

## 21 EXT. STREET - NIGHT

The bus pulls over.



## 22 INT. BUS - NIGHT

The bus driver gets up from his seat and walks down the aisle to where Jackie and Mrs. Jones sit. All heads are turned.

BUS DRIVER

Listen, you, I said get to the back of the bus where colored people belong. Can I see your ID?

JACKIE

Now you listen to me, buddy; you just drive the bus and I'll sit where I please. The Army recently issued orders that there is to be no more racial segregation on any Army post. This is an Army bus operating on an Army post.

BUS DRIVER

You just let me tell you, if you ain't off this bus by the time we get to the last stop, I'm going to cause you a lot of trouble.

JACKIE

I don't care what kind of trouble you plan to cause me. I know what the regulations are. So get out of my face and go drive the bus.

The bus driver who has turned beet red -- a real redneck -- stomps back to drive the bus. All the white passengers' heads are turned looking at Jackie. He stares back.

## 23 EXT. POST - NIGHT

The bus pulls in. The doors open and the bus driver runs off.

## 24 INT. BUS - NIGHT

Jackie and Mrs. Jones stand up with the rest of the passengers to exit the bus. They step outside only to be confronted by the driver and the dispatcher.

BUS DRIVER

This is the nigger that's been causin' me trouble.

CUT TO:

25 INT. ARMY COURTROOM - DAY

Jackie is on the witness stand testifying. He looks straight at us.

JACKIE

I put my finger right in his face and warned him you better get off my back. Although I didn't say it exactly in those words.

26 EXT. POST - NIGHT

Jackie is all over the bus driver.

JACKIE

You better quit fuckin' with me.

27 INT. ARMY STOCKADE - NIGHT

Jackie continues to write his letter.

JACKIE (VO)

I am looking for a civilian lawyer to handle my case because he will be able to force the truth with a little technique. These people have a pretty good bunch of lies, and if they convict me I will be dishonorably discharged from the services.

MP

Lights out.

He quickly finishes his letter.

JACKIE (VO)

I know these people can easily be changed and with a good lawyer I can beat the trial. Hoping you can help, I remain, respectfully yours, Jackie Robinson, Camp Hood, Texas.

28 INT. ARMY COURTROOM - DAY

Jackie is on the stand, he talks to us.

JACKIE

Anyone who knows about the Army court-martial system can tell you it's loaded mostly in favor of those bringing the charges.

Captain Bear is on the stand.

CAPTAIN BEAR  
Robinson was disrespectful towards  
me.

DEFENSE ATTORNEY DORAL  
How so?

CAPTAIN BEAR  
He cupped his chin while talking to  
me.

DEFENSE ATTORNEY DORAL  
You gave the officer at ease,  
didn't you?

CAPTAIN BEAR  
Yes.

DEFENSE ATTORNEY DORAL  
Then you consider it disrespectful  
for a man to be at ease when you  
have given the order to do so?

Captain Bear is in a jam.

DEFENSE ATTORNEY DORAL  
Captain Bear.

CAPTAIN BEAR  
I did.

Jackie allows himself a slight smile.

JACKIE (VO)  
My lawyer tricked several of  
the witnesses into confusing  
testimony ...

DEFENSE ATTORNEY DORAL  
No further questions.

JACKIE (VO, contd)  
... and luckily there were some  
members of that court-martial  
board ...

BOARD MEMBER  
You may step down.

Captain Bear slithers back to his seat.

JACKIE (VO, contd)  
... who had the honesty to realize  
what was going on.

Jackie is in prayer.

BOARD MEMBER  
Not guilty on all charges.

Jackie lets out a holler.

Jackie hugs his lawyer.

CLOSE - PAPERS

A rubber stamp comes down hard on it and says  
"TRANSFERRED."

JACKIE (VO)  
I guess someone was really anxious  
to get rid of me fast.

CLOSER ON "TRANSFERRED"

as it is stamped again.

JACKIE (VO, contd)  
I was transferred to Camp Breckenridge.

29 EXT. CAMP BRECKENRIDGE - DAY

Jackie is walking amongst the field grounds when an  
errant baseball rolls into his path. Jackie scoops up  
the ball and in the same motion fires a rocket back to a  
pitcher -- TED ALEXANDER.

ALEXANDER  
What's your name, soldier? You got  
an arm.

JACKIE  
Jack Robinson.

ALEXANDER  
I've heard of you. I'm Ted  
Alexander, pitch with the Kansas  
City Monarchs.

JACKIE  
Glad to meet you.

ALEXANDER  
I knew you were a football and  
track man.



JACKIE  
Play everything.

Jackie asks the guy who was catching could he take over.  
He hands Jackie his catcher mitt. Jackie squats down.

JACKIE (contd)  
That's a nice curve ball.

ALEXANDER  
You should write the Monarchs,  
they're looking for players. Good  
money in black baseball.

JACKIE  
I do need a job after I get  
discharged.

30 EXT. CAMP BRECKENRIDGE - DAY

Jackie with duffel bag slung over his shoulder walks  
through the gate of the camp.

JACKIE (VO)  
So I wrote the Monarchs. After  
checking me out, they responded  
quickly and accepted me on a tryout  
basis for spring training.

31 EXT. WAGON WHEEL HOTEL - NIGHT

Jackie, dressed in civvies, walks past the broken down  
KANSAS CITY MONARCHS bus, parked next to it is a spanking  
new Cadillac.

JACKIE (VO, contd)  
I was ordered to report to Houston.  
The pay of \$400 a month was a  
financial bonanza for me. My  
pitcher friend had told the truth  
about the pay, I finally had a job.

32 EXT. PRACTICE FIELD - DAY

SATCHEL PAIGE is on the mound, black or white one of the  
most famous, most gifted pitchers of all time. Jackie  
Robinson is standing off to the side in awe.

ANGLE - FRANK DUNCAN, PLAYER/MANAGER OF THE KANSAS CITY  
MONARCHS

DUNCAN  
Robinson, grab a bat and get in  
there.

ANGLE - FIELD

Jackie reluctantly picks up a bat and gingerly steps into the batter's box.

Catcher SAMMIE HAINES takes off his mask and looks up at Jackie.

SAMMIE

You ready?

JACKIE

Yeah, I'm ready.

SAMMIE

You ready, Satch?

SATCHEL

Y'know I was born ready. College boy, see if they taught you about the Midnight Rider in school.

SAMMIE

You in for it now.

Sammie puts his mask on and squats down, while Jackie digs in.

Satchel, all legs and arms, begins his windup and fires a fastball right down the middle of the plate.

Pow! The ball explodes into the catcher's mitt. Jackie is paralyzed, the bat didn't leave his shoulder.

JACKIE

I never saw it.

Sammie returns the ball to Satchel.

SATCHEL

Where did you go to school? U.C. of the L.A. Did they teach you 'bout the 'fore day creeper?

JACKIE

Sammie, what's that?

SAMMIE

You see, soon enough.

Satchel begins his windup, but it's in slow motion, he hesitates right before the ball is thrown.

Jackie's timing is all messed up, and he misses badly with his swing. The ball flutters into Sammie's mitt.

SATCHEL

You might better go back to some  
mo' schoolin'.

DUNCAN

Robinson, get out of there, take  
some grounders at short.

Jackie grabs his mitt and runs to play shortstop.

Duncan hits a groundball to Jackie.

Jackie fields the ball flawlessly and fires a strike to  
first base.

DUNCAN

Robinson, at least you can field  
and throw.

33 EXT. PRACTICE FIELD - NEXT DAY

We are watching a scrimmage game of the Monarchs.

Satchel is in the stretch position.

Jackie takes a small lead off first base. He is being  
held close by BONNIE SERRELL.

Satchel takes a quick glance over his shoulder at Jackie.

Satchel throws the ball.

Jackie takes off for an attempted steal of second base.

The batter, CHICO RENROE, swings and misses, Sammie comes  
up firing with a peg to second base.

The second baseman, BILL WILLIAMS, straddles the base as  
he gets the throw and makes the tag on a sliding Jackie  
in one fluid motion. He's out by a mile.

Duncan, disgusted, spits a stream of tobacco juice.

34 INT. SHOWERS - DAY

Jackie, despondent, is showering when Satchel walks up to  
him.

SATCHEL

College boy, let me tell you  
somethin'.

Jackie turns around to face him.

SATCHEL (contd)  
You cannot outrun the ball. You  
got a lot of speed, and you're  
quick but you have to take  
advantage of that.

JACKIE  
How?

SATCHEL  
You've got to get the big lead off  
the pitcher.

JACKIE  
Thanks, Satchel.

SATCHEL  
Remember, you cannot outrun the ball.

35 INT. LOCKER ROOM - DAY

Jackie is getting dressed along with his teammates when  
the phone rings. Sammie answers it.

SAMMIE  
Hello ... Hold on. Roomie, it's  
for you.

Jackie gets up and takes the receiver from Sammie.

JACKIE  
Yeah.

36 INT. OFFICE - PITTSBURGH COURIER - DAY

WENDELL SMITH sits at his desk with feet propped up.

WENDELL  
Jack, this is Wendell Smith, the  
sports editor of the Pittsburgh  
Courier.

JACKIE (OS)  
Oh, how are you, Mr. Smith. I want  
to thank you for writing those  
articles about my court-martial.  
You helped save my neck.

WENDELL  
Think nothing of it.

37 INT. LOCKER ROOM - DAY

JACKIE  
How can I help you?



38 INT. COURIER OFFICE

WENDELL

Jack, the Boston Red Sox have agreed to give some Negroes a tryout.

WENDELL (OS)

We need a couple or three good men. Can you come up?

JACKIE

Aw, c'mon, quit playing.

WENDELL

I'm not playing. A city councilman and some other people have put so much heat on the Red Sox that they caved in to a tryout. Now we've got to put up or shut up.

JACKIE

Wendell, I just got here, I'm struggling as it is trying to make the squad. Man, I need this money.

WENDELL

We really need you. You know how important it is to the whole race for us to put our best foot forward.

WENDELL (OS)

We need players of your background and ability.

JACKIE

Who else you got?

WENDELL

Sam Jethroe of the Cleveland Buckeyes and Marvin Williams of the Philadelphia Stars.

Jackie's silent.

WENDELL (OS)

You could fix us up pretty.

Jackie's thinking.

39 EXT. FENWAY PARK - BOSTON, MASSACHUSETTS - DAY

Jackie, Marvin, Sam and Wendell sit in the dugout.

Fenway is empty except for two Red Sox coaches and general manager EDDIE COLLINS who watches from high above the field.

JACKIE

Listen, Smith, it burns me up to come fifteen hundred miles to have them give us the runaround.

SAM

The man is right.

WENDELL

I know you didn't expect the red carpet rolled out for you? Did you?

JACKIE

No.

WENDELL

Well then, they've had us waiting for four days, to get discouraged and go home. They want us to quit.

MARVIN

We've waited this long.

WENDELL

Exactly, let's show them we can play this game of baseball.

One of the Red Sox coaches approaches them.

COACH

Let's go, we don't got all day.

#### 40 TRYOUT MONTAGE

The Red Sox coaches hit balls to Jackie, Marvin and Sam. They all exhibit their fielding ability, no errors are made. The coaches somewhat miffed tell them to come in and hit some balls. Jackie, Marvin and Sam rifle shots all around Fenway, several go over the Green Monster (the left field wall). It is an impressive hitting and fielding display.

ANGLE - EDDIE COLLINS

From his perch atop Fenway, he yells:

COLLINS

Get those niggers off the field.

TIGHT FOUR SHOT

Wendell, Jackie, Marvin and Sam all look up at the voice.

41 EXT. HIGHWAY - NIGHT

The Cadillac leads the Monarchs bus.

JACKIE (VO)

When I look back at what I had to  
go through in black baseball ...

42 INT. BUS - NIGHT

The Kansas City Monarchs are asleep or trying to find  
the best possible position to sleep in these cramped  
quarters.

CLOSE - FACES

JACKIE (VO, contd)

... I can only marvel at the many  
black players who stuck it out for  
years in the Jim Crow leagues ...

43 INT. CADILLAC - NIGHT

Satchel's happily singing with the radio.

JACKIE (VO, contd)

... because they had nowhere else  
to go.

44 EXT. GAS STATION - NIGHT

The Monarchs bus rolls into this dingy gas station diner  
in deep, deep Alabama.

The road-weary players trudge off the bus.

JACKIE (VO, contd)

In those days a white ballplayer  
could look forward to some streak  
of luck or some reward for hard  
work to carry him into prominence  
or even stardom.

45 INT. DINER - NIGHT

A few white patrons sit at the greasy counter. Their  
heads turn when Duncan comes in flanked by several  
players.

DUNCAN

Sir, I got a bunch of hungry men on that bus out there.

JACKIE (VO)

What had the black player to hope for? What was his future?

DUNCAN

Do you think we could get some food to go? Maybe cold drinks?

OWNER

Boy, do you know where you are?

DUNCAN

Alabama, sir.

OWNER

Good, we're out of food.

DUNCAN

Thank you kindly.

Duncan and his men leave quickly. The white patrons openly laugh, "the South still lives."

46 EXT. GAS STATION - NIGHT

Jackie walks over to the ATTENDANT pumping gas into the Monarchs bus.

JACKIE

That's enough.

ATTENDANT

Only got a quarter-tank filled.

JACKIE

You heard what I said, take the pump out.

The attendant does as he is told.

ATTENDANT

Is something wrong?

JACKIE

If we're not good enough to eat here then we're definitely not going to be stupid enough to give you our business also. We'll find another stop down the road that likes the color of our money.



DUNCAN

Everybody on the bus, you heard  
what Jackie said. Let's move on  
down the road -- men!

As the Kansas City Monarchs file past Jackie and Duncan  
to get on the bus WE CAN SEE a new earned respect for the  
rookie college boy.

47 INT. BRANCH RICKEY'S OFFICE - BROOKLYN, NEW YORK - DAY

Wendell Smith sits before BRANCH RICKEY, President of the  
Brooklyn Dodgers.

RICKEY

Glad you could make it.

WENDELL

Thanks for having me, Mr. Rickey.  
What can I do for you?

RICKEY

As you have probably read, I'm  
forming the United States League  
which will be composed of all black  
teams. What do you think?

WENDELL

Mr. Rickey, do you want my honest  
opinion?

RICKEY

Please do.

WENDELL

I think it stinks. The Negro  
ballplayers should be allowed to  
play in the major leagues. All  
this is doing is keeping the status  
quo.

RICKEY

I beg to differ. The United States  
League will be better organized,  
better run, and I hope to  
eventually absorb it into the  
majors. Professionally run, from  
top to bottom.

WENDELL

Well, Mr. Rickey, I still think  
this is the roundabout way to break  
the color barrier.

RICKEY

I heard about your Boston tryout.  
How did it go?

WENDELL

America knows it is time.

RICKEY

Were there any players in your  
group really good enough to make  
the majors?

WENDELL

There was one player who could make  
it in any league -- Jackie  
Robinson.

RICKEY

Robinson, eh? Jackie Robinson.  
I must remember that name.

CUT TO:

48 EXT. COMISKEY PARK - NIGHT

CLYDE SUKEFORTH, Branch Rickey's top scout and right hand  
man, buys a program from a vendor and moves down the  
aisle next to the Monarchs dugout.

ANGLE - SUKEFORTH

He reads his program.

Jackie emerges from the dugout talking to Sammie.

Sukeforth is looking for Jackie's number in the program.

CLOSE - PROGRAM

WE SEE: JACKIE ROBINSON SS. 8

ANGLE - SUKEFORTH

Clyde moves closer to the rail and he motions towards  
Jackie.

SUKEFORTH

You're Jackie Robinson, right?

JACKIE

That's right.

SUKEFORTH

I'm Clyde Sukeforth of the Brooklyn  
Dodgers organization.

Clyde holds out his hand. Jackie gives a look of disbelief then shakes his hand.

SUKEFORTH (contd)

Seriously, I represent the Brooklyn Dodgers. You might have heard that Branch Rickey, our general manager, is organizing another Negro league and a team of Brown Dodgers. He's eager to get some topnotch ball-players. We've heard a lot of glowing reports about you and he asked me to come out tonight and look you over. He wants me to see you throw a few from the hole at shortstop.

JACKIE

Wrong time. You won't see me throw any from the hole tonight. I've got a bum shoulder. Fell on it a couple of days ago, and the trainer says I'll be out for a week.

SUKEFORTH

I see. But I sure would like to talk to you after the game. Any chance of your meeting me?

Jackie gives Clyde the once over, he got burned before with that tryout in Boston, he does not want to be hoodwinked, bamboozled or led astray again. He pounds his fist into his glove.

JACKIE

What did you say your name was?

SUKEFORTH

Sukeforth. S-u-k-e-f-o-r-t-h. Look, Robinson, I'm staying at the Stevens.

Jackie comes back into the dugout.

SATCHEL

Who's the ofay fellow you were talking with, Jackie?

JACKIE

Don't know. He says he's scouting me for the Brooklyn Brown Dodgers.

Everyone on the bench laughs, including Jackie.

BONNIE

Yeah, and Babe Ruth signed me to the New York Yankees a month ago.

SATCHEL

I'm a scout too. I'm from Moose Face Troop No. 60 and if I pass my Eagle test next week, I'm gonna fly away.

49 EXT. STEVENS HOTEL - NIGHT

Jackie and Clyde walk. WE FOLLOW them with a TRACKING SHOT.

JACKIE

Why is Mr. Rickey interested in my arm?

SUKEFORTH

Robinson, I'm going to cut to the quick. Mr. Rickey is very much interested in the possibility of you joining his Brown Dodgers. He wants you to come to Brooklyn.

JACKIE

I just can't leave my team and run off to Brooklyn. I'm making one hundred dollars each and every week. I go, I'll get fired. When does he want me?

SUKEFORTH

Tomorrow.

50 INT. RICKEY'S OFFICE - DAY

Branch Rickey sits perched behind his desk, Jackie in front of him and Sukeforth sits by the door.

RICKEY

Do you drink?

JACKIE

Never had a drink in my life.

RICKEY

You got a girl?

JACKIE

I don't know.

RICKEY

What do you mean you don't know.

JACKIE

I mean that I had a girl, we're engaged, but the way I travel with the Monarchs, I don't, we don't see each other, a fellow can't be too sure.

RICKEY

Is she a fine girl, good family background, educated girl?

JACKIE

Mr. Rickey, they don't come any finer.

RICKEY

Then you know doggone well you've got a girl. When we get through today you may want to call her up, because there are times when a man needs a woman by his side. By the way, are you under contract to the Monarchs?

JACKIE

No, sir.

RICKEY

Do you have any agreement with them, written or oral to play with them either the rest of this year, next year or any length of time?

JACKIE

No, sir. We just play from payday to payday.

RICKEY

Do you have any idea why I want to talk to you?

JACKIE

All I know is what Mr. Sukeforth told me.

RICKEY

That's what Mr. Sukeforth was supposed to tell you. The truth is you are not here as a candidate for the Brooklyn Brown Dodgers. I've sent for you because I'm interested in you as a candidate for the Brooklyn National League club. I think you can play in the major leagues. How do you feel about it?



Jackie is stunned.

RICKEY (contd)  
You think you can play for  
Montreal? If you make it there  
first, you'll have a chance with  
the Brooklyn Dodgers.

JACKIE  
Brooklyn Dodgers?

Rickey swivels in his chair to Sukeforth.

RICKEY  
Think he can make the grade?

SUKEFORTH  
He's good. He can run. He can  
hit. He can field.

Rickey roars and points a finger at Jackie.

RICKEY  
I know he's a ballplayer. What I  
don't know is whether you have the  
guts!

Jackie is speechless. No one has ever challenged his  
courage before or lived to tell about it.

RICKEY (contd)  
The one thing I want to convince  
you of is we can't fight our way  
through this, Jackie. We've got no  
army, no owners, very few  
newspapermen and many of the fans  
will be hostile. It's going to be  
tough. We can win only if we can  
convince the world that I'm doing  
this because you're a great  
ballplayer and a fine gentleman.

Rickey studies Jackie.

RICKEY (contd)  
So there's more than just playing.  
I wish it meant only hits, runs,  
and errors -- only the things they  
put in the box score. Jackie, as  
you know, a box score is a  
democratic thing. It doesn't tell  
how big you are, what church you  
attend, what color you are or how  
(MORE)

RICKEY (contd)  
your father voted in the last election. All it says is what kind of ballplayer you were on that particular day.

JACKIE  
It's the box score that really counts?

RICKEY  
It's all that ought to count, maybe one of these days it will be all that counts. That's one of the reasons why you are here, Jackie. It'll take a lot of courage.

SUKEFORTH  
It might take more courage for Mr. Rickey and the organization than you. Have you thought of that?

JACKIE  
I haven't thought of anything. It's all so sudden, hit me right between the eyes.

RICKEY  
Have you the guts to play the game no matter what happens? That's what I want to know!

JACKIE  
Mr. Rickey, I think I can play the game.

RICKEY  
Have you the guts? We're tackling something big here, Jackie. If we fail it will be another twenty years before it is attempted again.

SUKEFORTH  
If we succeed, Brooklyn will win a pennant.

RICKEY  
Clyde, you think this is our boy? Can he take it?

SUKEFORTH  
That I don't know, Mr. Rickey.

RICKEY

You're standing in the batter's box in a tense situation. I'm a notorious bean-baller. I wing a fast one at you that grazes your cap and sends you sprawling back on your butt. What do you do?

JACKIE

Mr. Rickey, they've been throwing at my head for a long time.

Rickey is in Jackie's face.

RICKEY

All right. Now I'm an opposing player, and we're in the heat of a crucial game. Suppose I collide with you at second base. As we untangle I yell at you "get out of my way, you dirty black son of a bitch." What do you do?

Rickey is nose to nose with Jackie, who does not answer. He continues.

RICKEY (contd)

All right. You're playing short-stop and I come down from first, stealing, flying in with my spikes high. I cut you in the leg. As the red blood trickles down your black shin I grin at you and say, "Now how do you like that, nigger boy?" What do you do?

Rickey is practically touching his face to Jackie's face, who is burning hot inside.

JACKIE

Mr. Rickey, do you want a ball-player who's afraid to fight back?

Rickey explodes!

RICKEY

I WANT A BALLPLAYER WITH GUTS  
ENOUGH NOT TO FIGHT BACK!

Rickey stops pressing Jackie momentarily and walks across the office.

RICKEY (contd)  
You've got to do this job with base  
hits and stolen bases and fielding  
ground balls, Jackie. Nothing  
else.

Rickey takes off his jacket and rolls up his sleeves.

CUT TO:

51 INT. HOTEL LOBBY - DAY

Branch Rickey stands between Jackie and the desk clerk.

RICKEY  
They'll taunt and goad you.

JACKIE  
I'd like a room for one night  
please.

DESK CLERK  
No Nigras allowed.

52 INT. RESTAURANT - DAY

Branch Rickey stands between Jackie and the Maitre D'.

RICKEY  
They'll do anything to make you  
react.

JACKIE  
Seating for one please.

MAITRE D'  
I'm sorry but you can't eat here in  
the dining area with your team-  
mates. Perhaps you would take your  
meal back in the kitchen?

CUT TO:

53 INT. RICKEY'S OFFICE - DAY

RICKEY  
Now, it's the World Series, that's  
where we play for keeps, everything  
under the sun goes. This base  
runner wants to win in the most  
desperate way.

CUT TO:

54 EXT. EBBETS FIELD - DAY

Branch Rickey stands at second base, along with the umpire. A base runner is barreling in on Jackie who is making the tag.

RICKEY (contd)  
He hurls himself at you and you jab  
him hard in the ribs with the ball.  
The ump cries ...

UMPIRE  
You're out!

RICKEY  
He jumps up.

The base runner jumps up.

CUT TO:

55 INT. RICKEY'S OFFICE - DAY

RICKEY  
All he can see is that black face  
of yours shining in his eyes.

CUT TO:

56 EXT. EBBETS FIELD - DAY

RICKEY (contd)  
He yells.

BASE RUNNER  
Don't hit me with the ball like that,  
you tar-baby black son of a bitch.

CUT TO:

57 INT. RICKEY'S OFFICE - DAY

RICKEY  
They'll try to provoke a race riot  
in the ballpark.

CUT TO:

58 EXT. EBBETS FIELD - DAY

RICKEY (contd)  
He swings.

The base runner swings and connects with Jackie's face.

CUT TO:



59 INT. RICKEY'S OFFICE - DAY

RICKEY (contd)  
And socks you right in the cheek.  
What do you do?

JACKIE  
Mr. Rickey, I've got two cheeks.

Rickey smiles, this is what he wants to hear.

RICKEY  
Good. Will you do it? Can you do it?

JACKIE  
I can do it, Mr. Rickey.

RICKEY  
Why? Why will you do it? Why are you willing to subject yourself to ridicule, insult, perhaps injury and all the indignities that men are capable of. Do you wish to be white?

JACKIE  
No, sir, I do not wish to be white, but doing this will help my people. It might encourage colored boys who haven't had my chances. They'll work harder and better.

RICKEY  
You can't fight back. That's going to be the hardest part of all. No matter what happens, you can't fight back.

JACKIE  
Mr. Rickey, you may start with me, but you won't finish with me.

Branch Rickey comes towards Jackie and gives him a firm, warm handshake.

JACKIE (VO)  
I was offered and agreed to sign later a contract with a \$3,500 bonus and a \$600 a month salary. I was officially a Montreal Royal.

60 INT. HOTEL ROOM - NIGHT

Jackie is playing cards with ROY CAMPANELLA, a roly-poly, stocky, but powerfully built catcher with the Baltimore Elite Giants.

CAMPANELLA

Do you know this character named Branch Rickey?

JACKIE

Yeah, owns the Brooklyn Dodgers.

CAMPANELLA

Well, I had a meeting with him.

JACKIE

About what?

CAMPANELLA

Listen to this, this fool, we talked, or rather Mr. Rickey did. Man, he's the talkingest man I ever did see and hear. He asked me a million questions about baseball, all about my life.

Jackie is listening hard.

CAMPANELLA (contd)

He had everything down that I had ever done, home, school, parents, everything.

JACKIE

What did Mr. Rickey want?

CAMPANELLA

He talked and talked some more, finally he asked me if I would like to play in the Dodgers organization.

JACKIE

And what did you say?

CAMPANELLA

I said no. I'm making good money with the Baltimore Elite Giants. Who knows if that Negro League of his is gonna work?

JACKIE

Roy, I signed.

CAMPANELLA

Why mess up a sure thing with a maybe? I make one of the highest salaries in the Negro Leagues. I hope you don't lose your job with the Monarchs.

JACKIE

Did Mr. Rickey tell you that he wanted you for the Brown Dodgers?

CAMPANELLA

No.

Jackie slams his card down on the table. He wins the hand and explodes with joy.

JACKIE

I didn't sign with the Brown Dodgers. I'm going to play for Montreal. I'm going to be the first Negro in organized baseball. I'm flying up to Montreal tomorrow for the official signing. It's going to be big -- lights, cameras, everything.

Roy sits there, in a daze, wondering if his "no" to Mr. Rickey had terminated his chances of playing in the bigs also.

JACKIE (contd)

Not the Brown Dodgers, the Brooklyn Dodgers.

61 INT. DELORMIER DOWNS BALLPARK - MONTREAL, CANADA - DAY

The room is packed with newspaper reporters, radio men and photographers. They are restless, waiting for the press conference to begin.

ANGLE - DOOR

In walks HECTOR RACINE, President of the Montreal Royals, LT. COLONEL GAVREAU, VP, BRANCH RICKEY JR., Director of the Brooklyn Dodgers farm system and Jackie Robinson. They stand before the mikes.

RACINE

Good morning, gentlemen of the press. I'm happy to report that the Montreal Royals have signed Jackie Roosevelt Robinson for the upcoming 1946 season.

ANGLE - ROOM

A nuclear bomb has been dropped. Mayhem breaks out as reporters dash out for the telephones to break the news to their papers and radio stations.

Jackie seems to be overwhelmed, partly blinded by the flashbulbs that are going off in his face.

Racine tries to talk over the bedlam.

RACINE (contd)

We made this step for two reasons. First, we are signing this boy because we think of him primarily as a ballplayer. Secondly, we think it's a point of fairness. We will back Jackie to the hilt, but he will have to fight for his place at training camp like every other rookie.

Branch Jr. steps before the mikes.

BRANCH JR.

Mr. Racine and my father Branch Rickey undoubtedly will be criticized in some sections of the United States where racial prejudice is rampant. They are not inviting trouble, but they won't avoid it if it comes, Jack Robinson is a fine type of young man, intelligent and college bred, and I think he can take it, too. It may cost the Brooklyn organization a number of players. Some of them, particularly if they come from certain sections of the South, will steer away from a club with Negro players on its roster. Some players now with us may even quit, but they'll be back in baseball after they work a year or two in a cotton mill.

The press laughs.

BRANCH JR. (contd)

And now without further ado, Jack Robinson.

Jackie moves to the microphone.

JACKIE

Thank you, Mr. Branch Rickey Jr.  
Well, I'm the new guinea pig.

Everyone laughs.

JACKIE (contd)

I'm delighted to have been chosen  
to break the color line. And I'm  
not naive to the fact that there  
will be problems from fans and  
other players. But I'm ready to  
take the chance. Maybe I'm doing  
something for my race.

62 EXT. BASEBALL FIELD - DAY

Satchel Paige stands alone on the pitcher's mound  
throwing bullets to the plate. He's in his street  
clothes and drunk.

SATCHEL

C'mon, joker, here's my hesitation  
pitch, see if you can hit it.

Satchel begins his big windup and freezes in mid-motion  
but being inebriated he loses his footing and falls on  
his ass.

SATCHEL (contd)

You still can't hit me, you black  
sons of bitches. You black, you  
blue black sons of bitches.

Sammie sees his batterymate sprawled out on the mound.  
He walks to him.

SATCHEL

Sammie, who's the greatest pitcher  
that ever lived?

SAMMIE

You are.

SATCHEL

Who?

SAMMIE

You are.

SATCHEL

And who am I?



SAMMIE

You're Satchel Paige, the greatest pitcher that ever lived.

SATCHEL

Damn right, I am.

SAMMIE

Let me help you up.

SATCHEL

Leave me be, this is this pitcher's mound. I'm the world's greatest pitcher and this is my home, my domain so I'm gonna keep my black ass right here.

SAMMIE

Satch, you've had too much to drink.

SATCHEL

So what if I have. I can be drunk and still be the greatest pitcher that ever lived. I should have been the one. It should have been me. Everybody knows it too, and that includes white boys, they know it too. DiMaggio, Williams, none of them want to mess with ole Satch.

SAMMIE

Jackie is a fine ballplayer also.

SATCHEL

But is he a legend? Hell, no! Satchel is getting up in years and I think this was my last chance. It's just because Jackie has an education.

SAMMIE

It's more than that.

SATCHEL

College books don't make you a ballplayer.

SAMMIE

C'mon, I'll help you up.

Sammie struggles to get Satchel up on his feet, then he puts his arm around his shoulder and helps him off the empty field.

SAMMIE (contd)

You just hold on. If Jackie makes it, you and a whole lot of other colored ballplayers will make it also. We'll have a fighting chance.

SATCHEL

Who's the greatest pitcher that ever lived?

SAMMIE

You are, Satchel Paige.

SATCHEL

You goddamn right, I am Satchel Paige.

63 INT. PASADENA CHURCH - DAY

Rachel Isum and Jackie Roosevelt Robinson are getting married. It is being performed by Reverend Karl Downs, both mothers and family members from both sides are present, plus a lot of Jackie's Pepper Street gang members (Ray Bartlett and Jack Gordon).

REV. DOWNS

And you may kiss the bride.

Jackie and Rachel slowly turn towards each other, he gently lifts her wedding veil from in front of her face. They stare at each other, then kiss.

64 INT. SMALL HOTEL ROOM - NIGHT

Jackie and Rachel are in the same loving embrace when they both lose balance and fall onto the small bed. They continue to kiss.

65 EXT. DAYTONA BEACH AIRPORT -

Jackie and Rachel exit the airport When they are greeted by Wendell Smith and BILLY ROWE.

JACKIE (VO)

A few weeks after the wedding we flew to Daytona Beach, Florida where I was to report for spring training with the Montreal farm club.

WENDELL

We thought you'd never get here.

JACKIE  
So did we.

BILLY  
Rachel, how was the trip?

RACHEL  
The Jim Crow South is a new  
experience for us.

BILLY  
Hi, Jackie, I'm your chauffeur.

JACKIE  
I've had better chauffeurs and I've  
had better cars.

WENDELL  
Let's get your luggage.

66 INT. BEDROOM - MORNING

The early morning light is shining across the room, and  
as Rachel stirs in her bed WE SEE Jack. He is getting  
dressed in his Montreal Royal road uniform.

CLOSE - RACHEL

She sits up in bed and watches her husband.

RACHEL (VO)  
Jackie dressed in our room that  
first day, and I still remember  
vividly his leaving for that first  
practice session.

He's putting on his sanitary hose and then stirrups.

RACHEL (VO, contd)  
I felt so terribly sorry for him.  
You know how you feel when you send  
a child out to school for the first  
time ...

Rachel watches.

RACHEL (VO, contd)  
... and when you don't know how he  
will adjust, or whether the other  
children will pick on him, or  
whether he will like the teacher.

He puts on his pants.

RACHEL (VO, contd)  
 I wanted to watch the day's  
 proceedings, but I felt I shouldn't  
 do anything that might embarrass  
 him.

Jackie puts on his jersey.

RACHEL (VO, contd)  
 I could just hear some antagonistic  
 player shouting:

We hear a voice:

PLAYER (OS)  
 "HEY, JACK, DID YOU BRING MAMA  
 ALONG TO BE YOUR NURSEMAID?"

RACHEL (VO)  
 ... or some such remark ...

Rachel watches.

RACHEL (VO, contd)  
 ... and I knew that the less  
 opportunity for an upsetting  
 incident like this, the better  
 Jack's chances would be.

Jackie puts on his cap.

JACKIE  
 How do I look?

RACHEL  
 You're the handsomest man ever to  
 put on a baseball uniform.

JACKIE  
 Thanks, I'll remember that when  
 pitchers are throwing at me.

RACHEL  
 Come here.

Jackie leans over the bed to Rachel.

RACHEL (contd)  
 Good luck, you know that I love you  
 dearly?

JACKIE  
 Rae, I know that.

They embrace and kiss.

## 67 INT. CAR - ROAD - MORNING

In the car is Wendell, Billy (who's driving), SAM LACEY, another black newspaperman from the Baltimore African-American, and JOHN WRIGHT, in uniform, a black pitcher who was also signed by Branch Rickey.

WENDELL

Jack, that's John Wright, a pitcher, going to make the team like you.

JACKIE

Pleased to meet you.

JOHN

Same here, good luck to the both of us.

JACKIE

We're gonna need it.

## 68 INT. BALLPARK - DAY

200 ballplayers, all in the Dodgers organization, are working out, hitting fungoes, running laps on the outfield warning track, playing catch with each other, and making a lot of noise. The second they see Jackie, John and company, all activity stops immediately. They walk quickly to the sidelines where they are beset by the press.

REPORTER #1

Hey, Jackie, how 'bout a couple of questions?

REPORTER #2

C'mon, Jackie.

Jackie looks at Wendell, who gives him a nod of approval.

JACKIE

OK, and this here is John Wright, a fine pitcher who'll be in camp with me also.

REPORTER #1

Jackie, you think you can get along with these white boys?

JACKIE

I've gotten along with white boys at UCLA, at Pasadena, in high  
(MORE)



JACKIE (contd)  
school and in the Army. I don't  
know why these should be any  
different.

REPORTER #2  
What will you do if one of these  
pitchers throws at your head?

JACKIE  
I'll duck like everybody else.

The reporters laugh.

REPORTER #3  
Do you think you can win the  
shortstop job from Stanley Breard,  
who I might add is the most popular  
player on the Montreal squad.

JACKIE  
I don't know whether I can win any  
job or not. I just mean to do the  
best I can.

REPORTER #3  
Do you have hopes of playing with  
Brooklyn some day?

JACKIE  
Of course I do, just like all those  
other players out there.

REPORTER #3  
So that means you're out after  
PeeWee Reese's job, since you're a  
shortstop.

JACKIE  
Now wait a minute -- it doesn't  
mean I'm out after any individual's  
job. It just means that I'm going  
to do my darndest to make the team,  
then I'll play wherever I can best  
help the team. I can't worry about  
Brooklyn, I haven't made Montreal  
yet. Besides, ask John some  
questions.

SUKEFORTH  
That's enough. Come on, I want you  
to meet Clay Hopper, manager of the  
club.

ANGLE - DUGOUT

SUKEFORTH (contd)  
Skipper, this is Robinson and  
Wright.

WRIGHT  
Glad to meet you!

ROBINSON  
Hello.

HOPPER  
Hope you boys had a nice rest this  
winter. We aren't gonna do much  
today. Just throw the ball around  
and hit a few. Robinson, you're a  
shortstop, aren't you?

JACKIE  
That's what I played at Kansas  
City, I hope I'm good enough to be  
one at Montreal.

HOPPER  
Wright, what's your best pitch?

WRIGHT  
Fast ball! Got a decent curve too.

HOPPER  
Got a change-up?

WRIGHT  
Can't throw a change-up.

HOPPER  
You'll need one in this league. So  
Sukeforth, start working with him  
now. But remember, take it easy.

Sukeforth walks the players out to right field to begin  
working them out alone.

JACKIE (VO)  
During this time of trial while my  
fellow players were not overly  
hostile to John and me, they made  
no particular effort to be  
friendly.

Jackie's throwing and catching with Wright.

JACKIE (VO, contd)  
They didn't speak to us except in  
the line of duty ...

Wright's throwing and catching with Jackie.

JACKIE (VO, contd)  
... and we never tried to engage  
them in conversation.

Branch Rickey who sits in his box next to the Montreal  
dugout listens to his manager.

HOPPER  
Mr. Rickey, please don't do this to  
me.

RICKEY  
What in tarnation are you talking  
about?

HOPPER  
Mr. Rickey, I'm white ...

RICKEY  
Plain as day.

HOPPER  
I'm white and I've lived in  
Mississippi all my life. If you do  
this to me, you're going to force  
me to move my family and my  
plantation out of Mississippi.

RICKEY  
Clay, you're the manager of the  
Montreal Royals, all of them. And  
if you wish to continue to manage  
this club you'll act accordingly,  
or you can go back to Mississippi!

HOPPER  
Yes, Mr. Rickey.

69 EXT. FIELD - DAY

Jackie is fielding ground balls at shortstop.

JACKIE (VO)  
I went to practice the next day  
determined to show Manager Hopper  
that I could really play this game.

He's putting on a show with his defensive skills.

JACKIE (VO, contd)  
I raced all over the field trying  
to make sensational stops, and I  
pegged the ball to first base as  
hard as I could ...

He pegs the ball from the hole to first base.

JACKIE (VO, contd)  
... attempting to belie reports  
that I had a weak arm.

SUKEFORTH  
Don't overdo it, or you'll get a  
sore arm.

WRIGHT  
Beautiful throw.

Branch Rickey slaps Hopper on the shoulder.

RICKEY  
Look at that, there's coordination,  
agility.

A screaming line drive is hit to his left, Jackie makes a  
diving stop and flips the ball to the second baseman to  
start a doubleplay.

Rickey slaps Hopper on the shoulder harder.

RICKEY  
You see that, Clay? That's an  
aptitude play, the best play in  
baseball. That's a super-human  
play.

HOPPER  
Mr. Rickey, do you really think a  
nigger's a human being?

He looks at his manager, ignores those ignorant words and  
goes back to watching Jackie.

70 INT. HOUSE - NIGHT

JACKIE  
Rae, I can't lift my arm.

RACHEL  
What happened?

JACKIE  
I hurt it throwing, trying to do  
too much too soon.

RACHEL

Let me help you.

Rachel unbuttons his shirt and gently pulls it off.

JACKIE

Just my luck, now what do I do?

71 EXT. FIELD - DAY

Branch talks to Jackie.

RICKEY

You've got to get in there, sore arm or not. For anybody else it would be all right, but remember that you're here under extraordinary circumstances.

JACKIE

I know, Mr. Rickey. I'll do it.

RICKEY

You can't afford to miss a single day of practice or some of the other players will start rumors you're goldbricking. They'll say you're doggin' it, pretending your arm is sore.

JACKIE

Yes, Mr. Rickey, but still my arm is about to fall off.

RICKEY

Move over from shortstop to second base. You won't have to throw as far.

Jackie is in position at second base when Hopper hits him a ground ball.

CLOSE - JACKIE

Jackie fields it cleanly but his throw bounces twice before it reaches the first baseman.

CLOSE - RICKEY

RICKEY

Clay, we'll have to make a first baseman out of him.



CLOSE - HOPPER

He shows his disgust by spitting out a brown stream of tobacco juice.

72 EXT. FIELD - DAY

Branch is instructing Jackie how to play first base. WE SEE him bobble throws, miss cutoffs, just plain messing up.

73 INT. HOUSE - NIGHT

Rachel is applying cold compresses, this time to his shoulder.

RACHEL

How does it feel?

Jackie does not answer, he is mum.

RACHEL

Your arm will be fine in the morning.

JACKIE

How can you be so sure?

RACHEL

Faith.

74 EXT. FIELD - DAY

Jackie takes the field.

FAN #1

Come on, black boy. You can make the team.

FAN #2

You wanted a chance, now what are you gonna do about it?

Jackie is lined up with John Wright, about to play catch.

JACKIE

Here it goes.

JOHN

Take it easy, Jackie.

Jackie throws the ball to John.

JACKIE  
It doesn't hurt.

JOHN  
There you go.

John fires the ball back to Jackie.

JACKIE  
Thank God ...

He throws again, harder this time.

JACKIE (contd)  
... it doesn't hurt.

75 EXT. DELAND FIELD - DAY

The team bus is in front of the gate, a crowd is milling around.

Hopper talks to city officials.

HOPPER  
What you're telling me is the game  
has been cancelled because the  
stadium lights are out of order?

OFFICIAL  
That's exactly what I'm telling  
you!

HOPPER  
But this isn't a night game.

OFFICIAL  
Don't matter.

76 EXT. SANFORD STADIUM - DAY

Jackie and the Royals finally play, he's up at bat.

CLOSE - PITCHER

He throws.

CLOSE - JACKIE

Jackie swings, and singles to left.

CLOSE - JACKIE

Dancing off first base, he steals second base.

ANGLE - BATTER

Tom Tatum is up and singles to right field.

CLOSE - HOPPER

Clay who's coaching third base sends Jackie home.

CLOSE - JACKIE

Jackie going at full speed rounds third towards home plate.

ANGLE - HOME PLATE

Jackie beats the ball with a slide into the catcher trying to block the plate and a cloud of dust goes up. When Jackie stands up to dust himself off a local SHERIFF is looking at him right in the kisser.

SHERIFF

Now you git off'n this heah field  
right now. Eff-nya don't ah'm  
puttin' ya' in the jail house righ  
now. So hep me eff ah don't.

Hopper runs out of the dugout for Jackie's defense.

HOPPER

What's wrong? What did he do? He  
hasn't broken any laws.

SHERIFF

Yes he did.

HOPPER

What?

CLOSE - SHERIFF

SHERIFF

We told y'all to leave dem Nigra  
players home. We ain't having  
Nigras and white boys playing on  
the same field in this town. It's  
the law and ah'm heah to tell ya.  
Nigras and whites cain't be  
togetha, they cain't sit togetha,  
and ya know damn well they cain't  
git married togetha.

HOPPER

Jackie, take a shower.

CLOSE - JACKIE

JACKIE  
OK, Skipper, tell him that ah'ma  
gittin'.

77 INT. TRAIN - NIGHT

Jackie sits alone at window looking out.

JACKIE (VO)  
Spring training was over and the  
birds were beginning to wing their  
way north now, and we were ready to  
start the long pennant grind in the  
International League. We all said  
goodbye to the South, to Daytona  
Beach and headed for Jersey City  
and opening day.

78 EXT. ROOSEVELT STADIUM - JERSEY CITY - DAY

The stands are packed as everyone stands and sings "The  
Star Spangled Banner."

JACKIE (VO, contd)  
I guess the anthem meant more to me  
that day than ever before.

Jackie and Wright sing.

JACKIE (VO, contd)  
Johnny Wright was standing beside  
me. There was a lump in my throat  
as the band blared out and we all  
sang the familiar words.

The players are getting ready. WE HEAR THE PUBLIC  
ADDRESS ANNOUNCER GIVE THE STARTING LINEUPS.

JACKIE (VO, contd)  
As the game approached, it seemed  
to me that everyone present felt  
some of the mounting tension I did.

He's bent over, sitting in the dugout.

JACKIE (VO, contd)  
We all sensed history was in the  
making, that the long ban against  
Negro players was about to come  
crashing down.

Jackie's teammates come by and tap him on the back for  
encouragement.

JACKIE (VO, contd)  
I had always wanted to play Big  
League ball and here I was with a  
honest to goodness chance.

Clay looks at Jackie.

HOPPER  
Son, now's your shot. Show 'em  
what you can do.

JACKIE  
OK, Skip.

JACKIE (VO)  
I knew within me that I was going  
to make good. I had to make good.  
My race was depending on me.

Jackie is up at bat.

JACKIE (VO, contd)  
We held Jersey City scoreless in  
the second inning.

ANGLE - PITCHER WARREN SANDELL

He picks up the rosin bag.

JACKIE (VO, contd)  
In our half of the third I found  
myself in the first clutch  
situation of my baseball career.

He steps back on the mound and peers into his catcher for  
the sign.

CLOSE - CATCHER'S HAND

He flashes one finger, the fastball.

CLOSE - JACKIE'S EYES

JACKIE (VO, contd)  
There were two men on base and I  
knew what the people in the stands  
were saying. "Can he hit when  
there are ducks on the pond?"

CLOSE - SANDELL THROWS

CLOSE - BALL COMING TOWARDS JACKIE

CLOSE - BAT MEETS BALL



CLOSE - JACKIE SWINGS - SLO-MOTION

JACKIE (VO, contd)  
I swung with all my might. There  
was a crack like a rifle shot in my  
ears.

CLOSE - SANDELL

He turns around to watch ball in flight.

JACKIE (VO, contd)  
As I dashed toward first, the roar  
of the crowd told me this one was  
going all the way. It sailed over  
the 340 sign in left field.

CLOSE - JACKIE

Jackie watches the ball too as he trots around the bases.

ANGLE - CROWD

Black and white are standing cheering.

CLOSE - RACHEL BEGINS TO CRY

-- tears of happiness.

ANGLE - HOME PLATE

Jackie is greeted by his teammates as he crosses home  
plate.

GEORGE SHUBA  
That's the way to hit that ball,  
Jackie.

MARVIN RACKLEY  
That's the way to hit 'em.

SPIDER JOGENSEN  
Nice going, Jackie.

CLOSE - JACKIE

Jackie is all smiles as he trots back into the dugout.  
HE looks at Rachel sitting in the stands.

CLOSE - RACHEL

She waves at Jackie.

ANGLE - JACKIE IS AT BAT

JACKIE (VO)  
When I came up in the fifth inning,  
I sort of sensed they were  
expecting me to swing away.

ANGLE - NEW PITCHER PHIL OATES

He winds up and throws.

JACKIE (VO, contd)  
I decided to cross them up.

CLOSE - JACKIE

He sticks his bat out in front of him, and bunts the ball.

JACKIE (VO, contd)  
So I bunted down the third base  
line and caught them flat-footed.

ANGLE - JACKIE

He tears down the line for first base.

CLOSE - JACKIE

He steals second base.

JACKIE (VO, contd)  
On the second pitch, I tore out for  
second and made it safely.

CUT TO:

CLOSE - BRANCH AND JACKIE

RICKEY  
Jackie, I want you to run the bases  
like blazes. I want you to worry  
the pitchers so much they won't  
know what to do. Steal all the  
bases you can.

CLOSER - BRANCH

RICKEY (contd)  
Sometimes, of course, they'll catch  
you. But don't worry about that.  
Ty Cobb got caught plenty, run like  
the devil.

CUT BACK TO:

ANGLE - JACKIE

He's dancing up and down at third base.

JACKIE (VO)  
Standing on third base, I recalled  
that advice. I'd try to steal  
home.

ANGLE - PITCHER PHIL OATES

He takes his windup.

CLOSE - JACKIE

Jackie takes off for home.

CLOSE - OATES

He becomes rattled and breaks his windup.

CLOSE - UMPIRE

He shouts:

UMPIRE  
That's a balk. The runner scores.

CLOSE - JACKIE

He's running, and slides into second base without a  
throw.

JACKIE (VO)  
In the seventh I singled for my  
third straight hit and stole second  
again.

ANGLE - HOME PLATE

Tom Tatum singles.

JACKIE (VO, contd)  
Tom Tatum singled me home and I  
scored for the third time that day.

ANGLE - JACKIE

He circles the bases and is greeted by teammates.

CLOSE - JACKIE

He's on third again.

JACKIE (VO, contd)  
In the eighth I socked a single to left, got as far as third and once again started dancing menacingly up and down the base line.

CLOSE - PITCHER HERB ANDREWS

HERB ANDREWS looks at Jackie's antics.

JACKIE (VO, contd)  
Herb Andrews was pitching now and he also got flustered and committed a balk.

CLOSE - UMPIRE

He shouts:

UMPIRE  
That's a balk. Come on in.

ANGLE - JACKIE

He trots in from third.

ANGLE - CROWD

The crowd is going wild.

79 EXT. PLAYERS' GATE - DAY

Rachel hugs Jackie for dear life.

RACHEL  
You were wonderful today. I was so thrilled.

JACKIE  
You weren't any more thrilled than I was. I was just plain lucky.

80 INT. TRAIN - DAY

Jackie sits by himself writing a letter. None of his teammates are in this car. They ride together at the front of the train.

JACKIE (VO)  
My Dearest Darling. I just received your letter and I was so happy I nearly cried. Honey, I never felt like this before. We will have loads of fun with Junior.

81 INT. MONTREAL APARTMENT - NIGHT

Rachel reads her husband's letter out loud.

RACHEL

And darling, I really do want the baby. I'll give Junior something to read about later in life. We're going to be so happy. We can't miss.

82 INT. TRAIN - DAY

Jackie writing.

JACKIE (VO)

And honey, we are still courting. We will always court each other as long as we live.

83 INT. MONTREAL APARTMENT - NIGHT

Rachel still reading her husband's letter.

RACHEL

What a Christmas gift this is going to be, a baby and the sweetest wife in the world. I need you very much.

84 INT. TRAIN - DAY

JACKIE

Yours alone, Jackie.

85 INT. MONTREAL APARTMENT

Jackie sits at dinner table, full plate of food in front of him untouched.

RACHEL

You don't like my cooking? It doesn't taste good?

JACKIE

Honey, your food tastes delicious, I'm just not hungry. Excuse me, from the table.

He gets up from the table.

86 INT. BEDROOM - NIGHT

Rachel in bed turns to hug Jackie and she grabs nothing but pillow. A light is on in the bathroom.



Rachel stands outside the closed door as she hears her husband vomiting.

RACHEL  
Jackie, you OK?

JACKIE (OS)  
I'm all right, just an upset stomach.

He opens the door wiping his mouth with a wash cloth.

RACHEL  
Are you sure? Jack, is it your nerves?

JACKIE  
My nerves are fine.

RACHEL  
You haven't been able to keep your food down for the last week, this nausea has to be your nerves.

JACKIE  
Rae, I'm fine.

RACHEL  
Maybe but the team doctor says you need to take 10 days off. Jack, you could be underestimating the strain you're under.

JACKIE  
You don't understand. I'm leading the league in batting. If I stay out 10 days people will say I did that to protect my batting average. If I'm going to win the batting crown I want to do it by playing, not by sitting out.

RACHEL  
Jack, I've never told you what to do but this is the time. I'm carrying our child, our first child, he needs a father. Please take at least a couple of days off, just rest. I'm begging you.

JACKIE  
Rae, since you put it that way, OK. But I can't do it for 10 days, 3 or 4 days at the most.

87 EXT. FIELD - DAY

Jackie stands before a throng of photographers posing with a bat that reads: BATTING CHAMPION .349: JACKIE ROBINSON.

JACKIE

At the end of that season, I did emerge as the league's top batter. I was also the best fielding second baseman, tied for most runs scored ...

Jackie is all smiles.

JACKIE (VO, contd)

... and second in stolen bases.

88 INT. CLUBHOUSE - DAY

Players are going around congratulating each other.

JACKIE (VO, contd)

Our team won the pennant, we met Louisville for the little World Series.

89 EXT. LOUISVILLE STADIUM - DAY

Hoads of fans are outside the stadium waiting for the gates to be opened.

JACKIE (VO, contd)

The first three games held in Louisville were vital baseball-wise and significant racially.

90 INT. LOCKER ROOM - DAY

The Montreal Royals are getting dressed.

JACKIE (VO, contd)

Louisville turned out to be the most critical test of my ability to handle abuse. The tension was terrible ...

91 EXT. FIELD - DAY

Jackie emerges from the dugout to a chorus of boos.

JACKIE (VO, contd)

... and I was greeted with some of the worst vituperation I had yet experienced.

92 EXT. LOUISVILLE STADIUM - DAY

WE SEE hundreds of cops outside the stadium.

JACKIE (VO, contd)  
The Louisville club owners had  
moved to meet anticipated racial  
trouble by setting a black quota.

93 EXT. TURNSTILES

White fans come through the turnstiles.

JACKIE (VO, contd)  
As white fans surged through the  
turnstiles unhampered ...

WE SEE large numbers of black fans being turned away.

JACKIE (VO, contd)  
... numbers of blacks, some of whom  
had come long distances, were  
standing outside the gates, unable  
to gain admittance.

94 EXT. FIELD - DAY

Jackie is at bat and he misses badly with his swing.

JACKIE (VO, contd)  
I was playing terrible ball in  
Louisville.

He swings and misses.

JACKIE (VO, contd)  
In all three games I managed one  
hit out of eleven tries.

He swings and misses for the third strike.

CLOSE - UMPIRE

He signals.

UMPIRE  
Strike three. You're out!

JACKIE (VO)  
The worse I played, the more  
vicious that howling mob in the  
stands became.

ANGLE - JACKIE

He walks with his head bowed back to the dugout after striking out. The mob throws all kind of debris at him.

JACKIE (VO, contd)  
I had been booed pretty soundly  
before but nuthin' like this.

CLOSE - FAN #1

FAN #1  
Hey, black boy, go on back to  
Canada, and stay.

CLOSE - FAN #2

FAN #2  
Yeah, and take your nigger loving  
friends with you.

ANGLE - DUGOUT

Jackie's teammates come by him to give him encouragement.

SHUBA  
Jackie, don't let these rednecks  
get you down.

HOPPER  
Keep your chin up.

CLOSE - JACKIE

His face shows the strain he is under.

JACKIE (VO)  
I saw my team go down to defeat in  
two of the three games. To make up  
for this we would have to win three  
out of the four final games to be  
played in Montreal.

95 EXT. DELORMIER DOWNS BALLPARK - MONTREAL, CANADA - DAY

The stands are packed and they are fighting mad.

JACKIE (VO, contd)  
When we arrived home we discovered  
that the Canadians were up in arms  
over the way I had been treated.

As soon as the Louisville Colonels step on the field they  
are met by an avalanche of boos and garbage.

## 96 MONTAGE

Montreal hitter after hitter reaches base. The ball is flying all around the park. Montreal base runners cross the plate one after another.

JACKIE (VO, contd)  
The confidence and love of those fans acted like a tonic to our team. In a classically hard-fought game, we won the game.

Jackie Robinson is being carried on the shoulders of fans, thousands who have stormed the field after the final out.

JACKIE (VO, contd)  
We ended up winning three straight to win the championship.

The fans are singing the "Marseillaise" and "Il a Gagne Ses Epaulettes" (He Won His Bars).

ANGLE - STANDS

These fans chant: WE WANT JACKIE.

CLOSE - JACKIE

Tears are streaming down his face as he is still being carried around the field.

JACKIE (VO, contd)  
My slump disappeared, and I finished the series hitting .400 and scoring the winning run in the final game.

## 97 INT. CLUBHOUSE - DAY

It's pure bedlam as players pour champagne over everything and anybody.

HOPPER  
Jackie, you're a real ballplayer and a gentleman. It's been wonderful having you on the team.

JACKIE  
Thanks, Skipper.

## 98 EXT. PLAYERS' ENTRANCE - DAY

As Jackie leaves the gate a mob is waiting for him,



like his football days at UCLA he fights his way through, it's a struggle.

As Jackie breaks through the crowd he begins to run and the mob starts chasing him also. They chant: WE WANT JACKIE. WE WANT JACKIE.

Only Jackie's sprinter's speed keeps a safe distance between him and this Mob of Love. WE SEE people opening their windows, others come pouring out of their houses.

A car slams on the brakes right in front of him, the DRIVER opens the door. He shouts in bad English.

DRIVER

Quick, get in.

Jackie jumps in and they speed off.

HIGH ANGLE

JACKIE (VO, contd)

A sportswriter described the scene succinctly, "it was probably the only day in history that a black man ran from a white mob with love instead of lynching on its mind!"

The speeding car pulls far away from the Mob of Love.

FADE TO BLACK.

FADE UP:

99 INT. MATERNITY WARD - NIGHT

CLOSE - JACKIE ROBINSON, JR., 1 HOUR OLD

JACKIE (VO)

Jackie Robinson, Jr., was born on November 18th, 1946.

ANGLE - BED

RACHEL

We have a son.

Rachel holds her newborn son, Jackie stands by her side. They are two new proud parents.

JACKIE (VO)

If there is anything to the theory that the influences affecting expectant parents have important impact on the developing child ...

CLOSE - JACKIE

JACKIE  
A beautiful son.

Jackie takes Jackie Jr. from his wife and holds him in his arms for the first time.

JACKIE (VO)  
... our baby son was predestined to  
lead a very complicated and complex  
life.

CLOSE - JACKIE JR.

100 EXT. HOTEL PATIO - PANAMA - NIGHT

DIXIE WALKER, petition in hand, walks up to PEE WEE REESE, shortstop of the Dodgers.

DIXIE  
Pee Wee, y'know we're two southern  
boys and y'know we have to stick  
together.

PEE WEE  
Dixie, what are you talkin' 'bout?

DIXIE  
Me and some of the boys made up  
this petition to keep that Shine  
off the team.

Dixie hands Pee Wee the petition, who glances at it then hands it back.

PEE WEE  
Dixie, I can't sign this thing. I  
don't know about you boys, but this  
is my living. I got a wife and  
child. I missed three years  
because of the war. I have to play  
ball.

DIXIE  
Suit yourself, but when these  
Nigras start taking over, taking  
food out of your wife and child's  
mouth, don't say I didn't warn you.

ANGLE - DIXIE AND RALPH BRANCA

DIXIE  
So what do you say, Branca?

BRANCA

I grew up in New York, played with  
coloreds. Count me out.

ANGLE - DIXIE AND GIL HODGES

HODGES

Dixie, I don't want no trouble. I  
just want to come to the park to  
play ball.

101 EXT. HOTEL ROOM - NIGHT

HAROLD PARROTT, the Dodgers traveling secretary, is  
knocking on a door. No answer, he knocks again.

LEO DUROCHER (clad in a yellow bathrobe), manager of the  
Brooklyn Dodgers, opens the door.

DUROCHER

Shit, Parrott, I got company. What  
the fuck is so important this late  
at night?

PARROTT

Leo, we got big trouble.

102 INT. KITCHEN - NIGHT

The entire Brooklyn Dodgers team awaken from sleep, sits  
and stands before Durocher and Parrott.

STANKY

Skip, it's 3 o'clock in the A.M.

DUROCHER

Goddamn it, Stanky, I know what the  
fuck time it is so shut ya' trap.

STANKY

Yes, sir.

DUROCHER

It has come to my attention that  
some of you dickheads are trying to  
do my job. Trying to manage this  
club, trying to determine who makes  
this squad. Well, you ain't the  
manager, last time I looked I was.  
That's what Mr. Rickey pays me to  
do and I might add I do it quite  
well. I don't care if the guy is  
yellow or black or if he has  
stripes like a fuckin' zebra,

(MORE)

DUROCHER (contd)  
I'm the manager and I say he plays.  
What's more I say he can make all  
of us rich and if any of you can't  
use the money, I'll see that you're  
traded. And one more thing,  
Robinson isn't the last one. A lot  
more are coming, so you better get  
use to that idea, and quick.

The players' heads are down.

103 INT. RICKEY'S OFFICE AT HOTEL - DAY

CARL FURILLO, HUGH CASEY, BOBBY BRAGAN, ED HEAD, COOKIE  
LAVAGETTO and EDDIE STANKY sit nervously outside Rickey's  
office.

FURILLO  
Where's Dixie?

BRAGAN  
He took a convenient trip back to  
the states.

CASEY  
Says his mother is sick.

COOKIE  
He's just chicken shit, left us  
holding the bag.

Rickey's secretary enters the room.

SECRETARY  
Mr. Rickey will see Mr. Furillo first.

Carl gets up and all his co-conspirators look at him. He  
looks like a child who is being called into the  
Principal's office.

104 INT. OFFICE - DAY

Furillo gingerly walks into the office, while Rickey  
puffs on a cigar.

RICKEY  
Where was your father born?

FURILLO  
Sicily, Mr. Rickey.

RICKEY  
Where was your mother born?

FURILLO  
Sicily, Mr. Rickey.

RICKEY  
Did they immigrate to America  
before you were born?

FURILLO  
Yes, Mr. Rickey.

RICKEY  
And where did they work?

FURILLO  
My father is a laborer and my  
mother's a seamstress, Mr. Rickey..

RICKEY  
Mr. Furillo, did anybody start up a  
petition to prevent your parents  
from working?

Furillo is silent.

RICKEY (contd)  
I didn't think so. Your parents  
immigrated from Sicily and were  
allowed to work as free people, but  
you, a child and beneficiary of  
that freedom, would deny the same  
opportunity to an American whose  
parents and grandparents and GREAT-  
parents have been in this country  
for over TWO HUNDRED years ... Is  
that right?

Furillo is staring into his clasped hands on his lap.

FURILLO  
Mr. Rickey, I didn't read what I  
was signing.

RICKEY  
Get out of here and bring in  
Stanky.

STANKY  
You want to see me, Mr. Rickey.

RICKEY  
Eddie, I'm surprised you would be a  
part of this scheme. Didn't I just  
give you a raise? Didn't I?

STANKY

That you did, Mr. Rickey. Just tell me what you want.

RICKEY

I want you to be the leader of this team like you're suppose to be. I need your help.

STANKY

I give you my word, Mr. Rickey.

105 INT. DUGOUT - NIGHT

Rickey sits next to Jackie.

RICKEY

Jack, you have to forget about what you did last year at Montreal. That's history.

JACKIE

Yes, Mr. Rickey. I know I'll have to prove myself all over again.

RICKEY

The true test will be making the grade on major league pitching. I want you to be a whirling demon against the Dodgers. I want you to concentrate, to hit that ball, to get on base by any means necessary. I want you to run wild, to steal the pants off them. We are definitely weak at first base and they all know it, you can fill that gap. You have to be so good that the Dodgers players themselves will want you on their team.

JACKIE

I'll do my best, Mr. Rickey, that's all I can do.

Rickey continues to give Jackie instructions.

JACKIE (VO)

With this kind of marching order, I simply had to give my best. I batted .625 and stole seven bases during seven Royals-Dodgers games.

106 INT. McALPINE HOTEL - NEW YORK - DAY

Jackie helps Rachel change Jackie Jr.'s diaper, they are



cramped into a small hotel room. WE SEE a hot plate next to the bed, suitcases are open, clothes still unpacked.

JACKIE

Isn't this the cutest baby you've ever seen?

RACHEL

Cutest baby born until we have our next child.

JACKIE

Look at those hands, look at those legs. He's going to be a better ballplayer than his daddy.

RACHEL

Now, how are you going to say Jackie Jr. wants to be a ballplayer?

JACKIE

It's in his genes and I'll teach him everything I know.

The phone rings, and Jackie answers it.

JACKIE (contd)

Hello, yes, Mr. Rickey. Right away, Mr. Rickey.

Jackie hangs up the phone.

RACHEL

What did he want?

JACKIE

Mr. Rickey wants me to come to his office right away.

RACHEL

You have to leave now?

JACKIE

I'm out the door.

He kisses wife and son.

JACKIE (contd)

I hope Mr. Rickey didn't change his mind.

107 INT. RICKEY'S OFFICE - DAY

Jackie sits before Rickey.

RICKEY

Commissioner Chandler has suspended the Dodgers manager Leo Durocher one year for conduct detrimental to baseball.

JACKIE

Leo was always fair to me.

RICKEY

Yes, he was and I was counting on him dearly to help bring you along.

JACKIE

Now what do we do?

RICKEY

Burt Shotton will take his place and the time has come.

JACKIE

Come for what?

108 INT. PRESSBOX - EBBETS FIELD - DAY

An AIDE of Rickey walks through the pressbox giving out a press release.

AIDE

The Brooklyn Dodgers today purchased the contract of Jackie Roosevelt Robinson from the Montreal Royals. He will report immediately. Branch Rickey.

Once again there is a stampede by the press as they rush to the telephones to spread the news to the world.

109 EXT. CLUBHOUSE - DAY

Jackie stands before a door marked "BROOKLYN DODGERS - PLAYERS ONLY," he takes a deep breath before he walks in.

110 INT. CLUBHOUSE - DAY

As Jackie walks in many of his teammates are there already. He just stands there, some players look up, some don't, when CLUBHOUSE DANNY walks up to him.

CLUBHOUSE DANNY

We're a little short of lockers, Jackie, you'll have to wait a couple of days until we can get one for you.

He hands Jackie his uniform. Jackie looks at it, holds it up and WE SEE the numbers 42.

CLUBHOUSE DANNY (contd)  
Hang your clothes on that.

He points to a nail stuck in a wall. Jackie's face says "what a way to begin."

He is putting on his Dodger uniform for the first time and it looks great on him.

Clyde Sukeforth, hand extended, walks up to Jackie. They shake.

SUKEFORTH  
Congratulations.

JACKIE  
Good to see you, Mr. Sukeforth.

SUKEFORTH  
Clyde! Same here. Have you met any of the boys?

JACKIE  
Not yet!

SUKEFORTH  
C'mon then.

Clyde takes Jackie with him around the locker room.

CLYDE  
The captain of the team, from Kentucky, Pee Wee Reese.

PEE WEE  
Good luck. We can use a good player like yourself.

JACKIE  
Thanks, Pee Wee.

CLYDE  
Ralph Branca.

He shakes Jackie's hand.

JACKIE  
Hello.

CLYDE  
This is Dixie Walker, Bobby Bragan, Hugh Casey and Carl Furillo.

They look at Jackie then turn their backs to him and continue to dress.

CLYDE (contd)  
They're OK, it will take awhile.

111 INT. RICKEY'S OFFICE - DAY

In his office sits BOB CARPENTER, owner and president of the Philadelphia Phillies.

CARPENTER  
Branch, please, I beg you not to include Robinson in your lineup for this series.

RICKEY  
Bob, and why would I do such a thing?

CARPENTER  
As owner of the Philadelphia Phillies I will order my team not to take the field.

RICKEY  
Great, you do that and the Brooklyn Dodgers will win all three games by default, and by the way things are going, we can sure use those victories.

CARPENTER  
Branch, have you gone mad? All the other owners feel the same way I do. Are you trying to ruin the great American institution of baseball?

Rickey takes a long drag on his cigar.

RICKEY  
Maybe it needs ruining.

CARPENTER  
Branch, you can't fool me. You don't care one bit about the niggers, you're trying to make a quick buck.

112 EXT. EBBETS FIELD - DAY

Jackie walks from the on-deck circle to home plate.

JACKIE (VO)  
Starting to the plate in the first  
inning, I could scarcely believe my  
ears.

The Phillies players hold up watermelons and pork chops.  
Leading this venting of hate is the Phillies manager BEN  
CHAPMAN.

CHAPMAN  
Hey, nigger, hey, nigger, you want  
a cold slice of watermelon?

PHILLIE #1  
How 'bout some pork chops?

Jackie calls time and steps out of the batters box to  
recompose himself.

JACKIE (VO)  
Almost as if it had been  
synchronized by some master  
conductor, hate poured forth  
from the Phillies dugout.

PHILLIE #2  
Hey, nigger, why don't you go back  
to the cotton fields where you  
belong?

PHILLIE #3  
They're waiting for you in the  
jungles, black boy.

PHILLIE #4  
Hey, snowflake, which one of those  
Dodgers white boys' wives are you  
fuckin' tonight?

CHAPMAN  
We don't want you here, you Alabama  
porch monkey.

PHILLIE #5  
Go back to the bushes! Pygmy!

Jackie steps back into the batters box and looks at his  
wife who has Jackie Jr. bundled up. Concern is on her  
face, she knows her husband could easily snap and fall  
into their trap.

His eyes travel from Rachel back to the pitcher on the  
mound.

The entire team in the dugout has a bat in their hands

and points it at Jackie and imitate machine gun fire and shotgun blasts.

JACKIE (VO)

I felt tortured and I tried to just  
play ball and ignore the insults.  
But it was really getting to me.

CHAPMAN

Nigggger!!!

JACKIE (VO)

What did the Phillies want from me?  
What did Mr. Rickey expect from me?

CHAPMAN

Black Niggggger!!!

JACKIE (VO)

I was, after all, a human being.  
What was I doing here turning the  
other cheek as though I weren't a  
man?

CHAPMAN

Goddamn Black Nigggggger!!!!

Jackie steps out of the batters box and walks  
deliberately towards the Phillies dugout. All talk  
ceases from them.

JACKIE (VO)

For one wild and rage-crazed minute  
I thought "To hell with Mr.  
Rickey's noble experiment." To  
hell with the image of the patient  
black freak I was supposed to  
create.

Jackie charges into the Phillies dugout with his  
Louisville Slugger wailing. His bat comes down hard on  
limbs, torsos, Phillies scream out in pain. He grabs  
Chapman.

JACKIE (VO, contd)

I could grab one of those white  
sons of bitches ...

He punches Chapman in the grill.

JACKIE (VO, contd)

... and smash his teeth in with my  
despised black fist.

Chapman is out cold, bloody and down for the count.



Jackie tears off his jersey and goes into the runway, leaving the game behind.

JACKIE (VO, contd)  
Then I could walk away from it all.

Jackie walks away from us, down the dark runaway.

JACKIE (VO, contd)  
But my son would tell his son  
someday what his daddy could have  
been if he hadn't been too much of  
a man.

Jackie disappears into darkness.

ANGLE - HOME PLATE

Jackie steps back into the batters box. IT WAS ALL A FANTASY.

UMPIRE  
Let's go, Robinson, we don't have  
all day.

CLOSE - JACKIE

JACKIE (VO)  
Then I thought of Mr. Rickey -- how  
his family and friends begged him  
not to fight for me and my people.

CLOSE - PITCHER

He gets his sign from the catcher, ANDY SEMINICK.

JACKIE (VO, contd)  
I thought of all his predictions,  
which had come true.

CLOSE - RICKEY

Branch, cigar in mouth, sits in his boxseats next to the Dodgers dugout. He's as tense as Jackie is.

JACKIE (VO, contd)  
Mr. Rickey had come to a crossroads  
and made a lonely decision.

CLOSE - JACKIE

JACKIE (VO, contd)  
I was at a crossroads. I would  
make mine. I would stay.

ANGLE - HOME PLATE

Jackie swings and taps a weak flyball to the left fielder, DEL ENNIS.

ANGLE - PHILLIES DUGOUT

The Phillies laugh out loud in derision.

CHAPMAN

Hey, you carpetbaggers, how's your little reconstruction period gettin' along?

ANGLE - DODGERS DUGOUT

Jackie returns from first and takes a seat.

Eddie Stanky stands at the top step and yells across the field at Chapman.

STANKY

You yellow-bellied cowards, why don't you pick on somebody who can answer back?

CLOSE - JACKIE

JACKIE (VO)

The haters had almost won that round. They had succeeded in getting me so upset that I was an easy out.

113 EXT. EBBETS FIELD - DAY

A crowd of PHOTOGRAPHERS surround Ben Chapman and Jackie Robinson as they pose, they hold a bat between them.

JACKIE (VO)

As a result of the Chapman incident, the next day I had to submit myself to one of the toughest ordeals I ever faced.

CLOSE - PHOTOGRAPHERS

They shoot and shoot.

JACKIE (VO, contd)

Having been asked by the Commissioner and Rickey, I agreed to pose for a picture with Chapman to make the fans feel that we had patched up our differences.

CLOSER - JACKIE AND CHAPMAN

JACKIE (VO, contd)  
My heart wasn't in it. I learned  
he only agreed on the condition  
that he wouldn't have to shake  
hands with me.

114 EXT. TRAIN STATION - ST. LOUIS - MORNING

The Brooklyn Dodgers board a chartered bus to take them  
to the Chase Hotel. As the bus pulls away WE REVEAL  
Jackie and Wendell sitting on their luggage left behind.

WENDELL  
Let's catch a taxi.

Jackie stands up.

JACKIE  
Taxi, taxi!

A black cabdriver pulls up.

115 EXT. HOTEL ADAMS - MORNING

The cab pulls up in front of the black Hotel Adams which  
is in black side of town. As soon as Jackie emerges from  
the car, black people start clapping, yelling for Jackie.  
The bellhops quickly take their bags.

116 INT. HOTEL ADAMS - MORNING

The owner JOE ADAMS rushes up to shake their hands.

ADAMS  
Mr. Robinson, it's an honor for us  
to have you stay here. We hope we  
can make your stay a pleasant one.  
Anything you need please let me  
know. Our staff is at your  
command.

JACKIE  
Thank you.

WENDELL  
See what I told you.

JACKIE  
They'll treat us like Kings here.  
Let the Dodgers stay at the Chase.

## 117 GAME MONTAGE

One place where things were not so hospitable is on the ballfield. During this MONTAGE, WE SEE:

Pitchers throwing at Jackie's head, throwing brushback pitches, throwing inside. Jackie ends up on the seat of his pants for many of these -- he eats dirt. Sometimes even his catlike reflexes are not quick enough to get out of the way of 90 plus miles per hour fastballs and he is hit.

CLOSE - JACKIE

WE SEE him get hit by six pitches in a row. Each time he quickly gets back up.

ANGLE - HOME PLATE

Three consecutive pitches come to home plate 3 feet wide. The umpire calls each one a strike. Jackie shakes his head in disbelief and he walks back to the dugout, a strikeout victim.

## 118 INT. EBBETS FIELD CLUBHOUSE - MORNING

It's a Sunday afternoon game and Clubhouse Danny, who is a staunch Catholic, has his collar on and he blesses every player in Latin, Catholic or not as they come into the clubhouse. He holds up a jockstrap.

CLUBHOUSE DANNY

Hey, you sinners. This is Robinson's and it smells better than any of you white boys.

The players laugh, along with Jackie.

Jackie sits with Hugh Casey, Pee Wee Reese and Al Gionfriddo, the game is poker. Jackie throws down his cards on the table.

JACKIE

Looks like I've won again.

All three other players groan.

PEE WEE

Hugh, you haven't won a round yet.

Casey's not too happy being reminded of this fact.

CASEY

Jackie, man am I in lousy luck today. Tell you what I used to do down in Georgia when my poker luck got bad. I'd just get up and go out and I'd rub me the teet of the biggest, blackest nigger woman I could find.

Hugh Casey then leans over the poker table and rubs Jackie's head. Everything stops in the clubhouse -- AHHH SHIT!!!!

Jackie is about to have a volcanic eruption.

Pee Wee looks.

Gionfriddo looks.

Casey is smiling right at Jackie.

Jackie turns to Pee Wee and says:

JACKIE

Deal, man, deal.

Pee Wee quickly deals the cards.

119 INT. HOTEL ADAMS - NIGHT

Wendell sits next to Jackie in the lobby.

WENDELL

I told you poker wasn't your game.

JACKIE

I don't know why you're making a joke out of this.

WENDELL

To keep you from burning up inside.

JACKIE

Do you have any idea what it took on my part not to kill that cracker?

Wendell is silent.

CUT TO:

120 INT. JACKIE'S ROOM - HOTEL ADAMS - NIGHT

Jackie and Branch Rickey are in conference.

JACKIE (contd)  
Do you, Mr. Rickey?

RICKEY  
No, I don't.

JACKIE  
A day doesn't pass when I don't think about quitting. This pacifist stuff isn't me. You hit me I hit you back harder. That's the way I've always been. This other stuff isn't my nature.

RICKEY  
Jackie, I know, but this is the only way it's gonna work. It won't always be like this, please just try to hold on.

JACKIE  
Mr. Rickey, a man can only take so much.

121 EXT. SPORTSMEN'S PARK - ST. LOUIS - DAY

The park is packed, all the Negroes are segregated to seats in the rightfield corner.

STAN MUSIAL, a dangerous lefthand hitter, is up. He swings and pops a high fly into foul territory. Jackie runs full steam from his position at first to catch it.

As Jackie continues to run he's coming dangerously close to the Dodgers dugout. Just as he catches the foul ball he falls into the dugout only to be caught in a bearhug by pitcher Ralph Branca, avoiding injury.

JACKIE  
Thanks, Branca.

BRANCA  
Good catch.

Enos Slaughter is up to bat. The pitch is thrown by REX BARNEY, he swings and hits a one hopper to Pee Wee Reese at shortstop. Pee Wee pegs the ball to Jackie Robinson at first base. The ball beats Enos by three steps. As Jackie is taking his foot off the bag Enos lunges and his spikes come down hard, ripping into his calf.

Jackie is down in the infield dirt rolling around in pain. Blood starts to flow out from his ripped pants.



The Dodgers rush out to help him. Enos jogs back to the Cardinals dugout but not without first hearing about it from the Dodgers. The trainer helps Jackie to his feet. Surprisingly, Hugh Casey is the most vocal as he invites Enos Slaughter back onto the field to do battle. Slaughter stays within the safe confines of the Cardinals dugout. He's not that crazy.

122 INT. CHASE HOTEL - NIGHT

The entire Dodgers team sans Jackie sits in a conference room, pitcher Ralph Branca heads this impromptu meeting.

BRANCA

Now you all got eyes, you all saw  
what happened with that dirty  
yellow bastard Slaughter.

WALKER

I saw it and what about it?

He's smiling.

BRANCA

This guy Robinson is gonna lead us  
to a pennant. And we all want that  
money that we can get playing in  
the World Series. We all know that  
skinflint Rickey never will pay us  
what we're worth.

BARNEY

El Cheapo!

BRANCA

These other teams like the Phillies  
and Cards are trying to get him to  
start a fight so he can be kicked  
out of baseball, so we have to  
protect him.

PEE WEE

I'm the captain of this team so I  
say the rule is this: if anything  
happens, the first guy closest to  
Robinson knocks him and lays on top  
of him so when the pictures run in  
the papers the next day they can't  
say he was in the middle of it.

DIXIE

Is that it, Captain? I want to get  
some shut eye.

PEE WEE  
That's it, and not a word of this  
to Jackie.

123 EXT. BOSTON BRAVES FIELD - DAY

WE SEE Pee Wee Reese in his position at shortstop.

BRAVES PLAYER #1  
Hey, Pee Wee, you and your  
sweetheart going to dinner tonight?

BRAVES PLAYER #2  
Hey, you out there. When yo'  
grandpappy finds out how you up  
heah socializing and fraternizing  
with cullud folks he's gonna cut  
you off from yo' mint juleps.

ANGLE - CROWD

The crowd is yelling at the Dodgers too.

Pee Wee looks at the second base UMPIRE.

PEE WEE  
Time.

SECOND BASE UMPIRE  
Go 'head.

Pee Wee strolls from his position at shortstop all the  
way over to Jackie at first base.

The Braves are really giving it to him now.

Pee Wee puts his arm around Jackie's shoulder and starts  
to talk.

PEE WEE  
Jackie, isn't this just a beautiful  
day?

The Braves have stopped yelling.

CLOSE - PEE WEE AND JACKIE

PEE WEE (contd)  
Look at this sky, nice breeze, not  
too hot, not a cloud in the deep  
blue sky.

The fans are quiet also, they stand in disbelief at what  
they see.

PEE WEE (contd)  
Don't you love this game called  
Baseball?

SECOND BASE UMPIRE  
I hate to break up you two love  
birds, but we got a game to play.

JACKIE  
Pee Wee, I do love this game called  
Baseball.

124 EXT. EBBETS FIELD - DAY

Batting practice is going on and Jackie is answering  
questions on the press.

JACKIE  
I feel great about Bill Veeck of  
the Cleveland Indians who has  
signed Larry Doby as the first  
Negro in the history of the  
American League.

REPORTER  
You aren't a little bit jealous?

JACKIE  
About what? About who?

REPORTER  
Jealous that you won't be the only  
Negro ballplayer in the limelight.

JACKIE  
That's ridiculous. The way I see  
it we're winning the battle, can't  
you see the walls beginning to  
crumble?

REPORTER #2  
So you feel the same way about the  
St. Louis Browns signing two other  
Negroes Willard Brown and Henry  
Thompson?

JACKIE  
Absolutely. The day may not be too  
far off when I can just be a player  
and not only Jackie Robinson, the  
first Negro in organized baseball.  
I've had a lot of help.

125 EXT. EBBETS FIELD - DAY

Thousands of black Dodgers fans are lined up waiting for the gates to be opened.

JACKIE (VO)

In a very real sense, black people helped make the experiment succeed. Many who came to the ballpark had not been baseball fans before I began to play in the big leagues.

WE SEE what looks to be a Church outing, old black women -- definitely over 75 years old, dressed up in their Sunday best to pray for, to cheer for their savior, Jackie Robinson.

JACKIE (VO, contd)

Suppressed and repressed for so many years, they needed a victorious black man as a symbol. It would help them believe in themselves.

The gates are opened and floods of black people come into Ebbets Field.

JACKIE (VO, contd)

The breakthrough created as much danger as it did hope. It was one thing for me out there on the playing field to be able to keep my cool in the face of insults.

Jackie signs autographs, old black ladies give him hugs and kisses.

JACKIE (VO, contd)

But it was another for all those black people sitting in the stands to keep from overreacting when they sensed a racial slur or unjust decision.

The black masses chant "Jackie -- Jackie -- Jackie -- "

JACKIE (VO, contd)

They could have blown the whole bit to hell by acting belligerently and touching off a race riot.

He waves to the crowds.

JACKIE (VO, contd)  
 That would have been all the bigots  
 needed to set back the cause of  
 progress of black men in sports  
 another hundred years.

126 INT. GRAND CENTRAL TRAIN STATION - DAY

Thousands of fans have come here to greet their Brooklyn  
 Dodgers who have just clinched the pennant. They hold  
 signs and banners.

JACKIE (VO, contd)  
 The Dodgers won the pennant and  
 when we came home we joyfully were  
 received by our fans.

The players are mobbed as they exit the train.

127 INT. DODGERS CLUBHOUSE - DAY

The locker room is a morgue. The Dodgers have just lost  
 to the New York Yankees in the seventh and final game.

JACKIE (VO, contd)  
 We lost however to that spectacular  
 New York Yankees team in the 1947  
 World Series ...

There is a crowd of reporters around his locker.

JACKIE (VO, contd)  
 ... that included some of the  
 greats in baseball ...

CUT TO:

CLOSE - JOE DIMAGGIO

JACKIE (VO, contd)  
 Joe DiMaggio,

CLOSE - TOMMY HEINRICH

JACKIE (VO, contd)  
 Tommy Heinrich,

CLOSE - YOGI BERRA

JACKIE (VO, contd)  
 Yogi Berra,

CLOSE - PAUL RIZZUTO

JACKIE (VO, contd)  
and Phil Rizzuto.

ANGLE - JACKIE'S LOCKER

JACKIE  
We fought hard, but the Yankees are  
a great club. Even though we lost  
we still feel we played well, we  
took them to seven games.

128 INT. JACKIE'S HOTEL ROOM - NIGHT

Branch sits with Jackie.

RICKEY  
For the past three years I've asked  
you to turn the other cheek, not to  
fight back. You've done that with  
courage and determination. And now  
I want you to go back to the fierce  
competitor you are.

JACKIE  
Mr. Rickey, they'd better be rough  
on me this next year because I'm  
sure going to be rough on them.

Branch gives out a large laugh.

RICKEY  
I know you'll show the National  
league a thing or two.

129 EXT. EBBETS FIELD - DAY

ANGLE - SCOREBOARD

PHILLIES	0	0	2	0	0	0	0	0
DODGERS	0	1	0	1	0	0	1	

Bottom of the 8th.

ANGLE - FIELD

Ebbets Field is rocking. Jackie Robinson is on third  
base dancing up and down. RUSS MEYER, the right hand  
pitcher for the Phillies, is on the mound.

ANGLE - JACKIE

He dashes for home but the Phillies were waiting, Jackie  
is caught on a rundown. The Phillies throw the ball back



and forth trying to tag him out. The third base man PUDDIN' HEAD JONES and catcher ANDY SEMINICK, are joined by shortstop GRANNY HAMNER, second base man MIKE COLIAT, first base man EDDIE WAITKUS and Meyer.

ANGLE - FIELD

Back and forth the throws go. 3, 4, 5, 6 throws and the gap hasn't been closed. The seventh and final throw to third is wild and Jackie sprints home.

ANGLE - PLATE

Russ Meyer tries to tackle Jackie's legs but he is run over.

JACKIE

What the hell are you trying to do?

MEYER

Under the stands!

JACKIE

Let's go, right now. I'll kick your silly ass up and down this diamond.

Players from both benches run out of the dugout to break it up.

130 PHOTO MONTAGE

WE SEE Jackie with his new black Brooklyn Dodger teammates, catcher Roy Campanella and pitcher Don Newcombe.

JACKIE (VO)

Branch Rickey didn't stop with me.  
I was joined by the greats, catcher  
Roy Campanella and pitcher Don  
Newcombe.

131 EXT. TRAIN STATION - ST. LOUIS - MORNING

The Brooklyn Dodgers board a chartered bus to take them to the Chase Hotel. As the bus pulls away WE REVEAL Jackie, Roy and Don sitting on their luggage left behind.

JACKIE

Taxi. Taxi.

A black cabdriver pulls up.

132 EXT. EBBETS FIELD - DAY

The 1949 Brooklyn Dodgers pose for the team picture.

JACKIE (VO)

During the 1949 season there was a tremendous improvement in the closeness of the Dodgers team. Racial tensions had almost completely dissipated, except for some hotels on the road.

133 INT. DODGERS CLUBHOUSE - DAY

The Dodgers are goofing around.

JACKIE (VO, contd)

Once again, we became the National league pennant winner.

134 INT. YANKEE CLUBHOUSE - DAY

The New York Yankees are pouring champagne all over each other.

JACKIE (VO, contd)

And once again we lost to the Yankees, once again it was a hard-fought series.

135 INT. BALLROOM - NIGHT

Jackie holds up his 1949 Most Valuable Player Award.

JACKIE (VO, contd)

The sportswriters named me Most Valuable Player. I led the league with a .342 batting average.

136 INT. ROBINSON HOUSE - ST. ALBANS, QUEENS - DAY

Jackie sits with Rachel as she holds their newborn child Sharon.

RACHEL

Now that we got Sharon, we need a house.

JACKIE

A house costs money.

RACHEL

Jack, that's exactly what I'm talking about. You should ask Mr. Rickey for a raise.

JACKIE

You know how he is about money.

RACHEL

You were MVP, you're the biggest draw in baseball. How much money is he making off you? Sure, he gave you a chance, but you've repaid him back. Everytime there's a packed ballpark to see you it's a repayment in full.

JACKIE

So how much should we ask for?

RACHEL

I say \$40,000, that's fair.

137 INT. RICKEY'S OFFICE - DAY

Jackie sits with Rickey.

JACKIE

Mr. Rickey, I want to discuss my contract.

RICKEY

Before we do that, I have some bad news. I want you to hear it from me first.

JACKIE

Is Mrs. Rickey ill?

RICKEY

No, she's fine. I'm being forced out as president of the Brooklyn Dodgers.

JACKIE

How can that be?

RICKEY

Quite easy, it's called the squeeze play.

JACKIE

Who?

RICKEY

Walter O'Malley will be president and principal owner of the team.

JACKIE

I'm sorry, Mr. Rickey.

RICKEY

Don't be, Jackie, baseball has and will always be a game for the young. Now, what about your contract?

Jackie feels it's inappropriate to ask for a raise (just like Rickey figured).

138 EXT. SHIBE PARK - PHILADELPHIA - NIGHT

The Phillies are up at bat against the Dodgers.

JACKIE (VO, contd)

My greatest day in baseball was the last day of the 1951 season.

CLOSE - BILLY COX at third base.

CLOSE - PEE WEE REESE at shortstop.

JACKIE (VO, contd)

In early August we had a 13½ game lead over the New York Giants, then we started to lose, and lose, the Giants started to win and win, won thirty-seven of their last forty-four games.

CLOSE - GIL HODGES at first base.

CLOSE - ANDY PAFKO in leftfield.

JACKIE (VO, contd)

The Giants had already beaten the Braves 3-2, so we had to win, lose we go home. After trailing early 6-1 we evened it.

CLOSE - DUKE SNIDER in centerfield.

CLOSE - CARL FURILLO in rightfield.

JACKIE (VO, contd)

The Phils had the bases loaded in the bottom of the twelfth and Eddie Waitkus is at bat.

CLOSE - EDDIE WAITKUS

CLOSE - DON NEWCOMBE struggling on the mound.

JACKIE (VO, contd)

Big Newk was tiring.

ANGLE - JACKIE

Jackie calls time and walks to the mound to give Don Newcombe a pep talk.

JACKIE

What the hell are you doing? Get this bastard out. I ain't losing this game. I ain't losing the season.

NEWCOMBE

I'll go after him, Jackie.

Jackie pats him on the butt with his glove and returns to second base.

CLOSE - CAMPANELLA'S MITT

WE SEE one finger flash -- a FASTBALL.

CLOSE - WAITKUS' EYES

CLOSE - WAITKUS' HANDS GRIPPING HIS BAT

CLOSE - NEWCOMBE'S EYES

CLOSE - JACKIE AT SECOND BASE

ANGLE - MOUND

Don begins his windup and throws. SLO-MO.

ANGLE - PLATE

Eddie Waitkus picks up the rotation of the ball early, he swings, makes contact and hits a screaming line drive heading up the middle towards centerfield.

ANGLE - JACKIE - SLO-MO

Jackie not to be denied, moves lightning quick to his right, flies into a dive where he is parallel to the ground and gets his glove on the ball. As he comes crashing down to the ground his elbow jams into his stomach knocking all the air out of him. He holds onto the ball for the third and final out.

ANGLE - DODGERS DUGOUT

The Dodgers jump for joy, then seeing Jackie hurt run out to his sprawled out body in the dirt infield.

ANGLE - JACKIE

DOC WENDLER, the trainer, puts some smelling salts under his nose and he slowly comes to. Pee Wee and Duke Snider help Jackie to his feet and put their arms around him as they assist him into the dugout.

CLOSE - RACHEL

She sits in the stands with Jackie Jr., her heart goes out to him.

ANGLE - DUGOUT

Jackie is still woozy, out on his feet, the brother is in pain.

PEE WEE

Let's go, Jackie, grab a bat. We need you now. This is for all the marbles.

JACKIE

Pee Wee, I'm hurting the team, get a pinch hitter. I can't help.

PEE WEE

If you can't I don't know who can.

Jackie drunkenly grabs his bat and goes to the on-deck circle.

CLOSE - JACKIE

He tries to focus, his vision is blurred. We hear:

P.A. ANNOUNCER

And now batting, number 42 --  
Jackie Robinson.

That is followed by boos from the Philly partisans.

CLOSE - DODGERS DUGOUT

All his teammates are standing, giving him much vocal support.

ANGLE - JACKIE

He walks to the plate.

HOME UMPIRE

You alright, Jackie?



JACKIE  
Yeah, just got my bell rung.

SEMINICK  
Great catch, Jackie.

ANGLE - MOUND

ROBIN ROBERTS stands high on the mound, the Phillies Ace. He winds up, the pitch's a curveball on the inside corner.

CLOSE - JACKIE'S BAT - SLO-MO

Bat meets ball, ball rockets off it.

CLOSE - JACKIE

He swings, bat meets ball, ball rockets off it, it's way, way, way, way back. It's going, going -- gone.

ANGLE - LEFTFIELD FENCE

The ball sails over it. HOMERUN.

ANGLE - JACKIE

Jackie in pain, but now a "good pain," circles the bases, happy as hell.

ANGLE - HOMEPLATE

Jackie is joyfully greeted by his teammates.

139 INT. DODGERS CLUBHOUSE - NIGHT

The Dodgers are going insane. Jackie has saved the day, they won, and they're not dead yet! They avoided one of the alltime collapses in baseball history, for now.

ANGLE - JACKIE'S LOCKER

He's surrounded from all sides by the press.

JACKIE  
Thank God, we won. Now we'll get  
the Giants.

Jackie obviously still groggy takes a seat before he faints.

ANGLE - CLUBHOUSE

Beer and champagne are everywhere. The celebration is

one of more relief than joy. They didn't blow the pennant, not yet anyway.

JACKIE (VO)

So we would play our archrivals, the New York Giants in a best of three play-off. The winner goes onto the World Series, the loser goes home.

140 INT. POLO GROUNDS - DODGERS CLUBHOUSE - DAY

Roy Campanella walks into the clubhouse smoking a big fat cigar, sporting a big Panama hat.

CAMPANELLA

Same team that won yesterday is going to win today.

His teammates in various degrees of dress roar their approval.

JACKIE (VO)

The Giants won the first game, 3-1, we won the second, 10 to zip.

ANGLE - CLUBHOUSE

The Dodgers are getting their game face on.

JACKIE (VO, contd)

The season would come down to this, one game, for all the marbles.

141 INT. POLO GROUNDS - GIANTS CLUBHOUSE - DAY

Leo Durocher, now managing the Giants, stands before his players.

DUROCHER

It's all come down to this. We've come back from too far to let it slip away now. Everybody and their fucking mother said we were dead. Boys, do you remember that? Just go out there and play the way we've been playing the last month and a half. The pressure is all on them. Those bums' assholes are as tight as a nun's pussy. We're playing loosey goosey. One last thing, if the game gets close, Mays ...

CLOSE - WILLIE MAYS

DUROCHER (OS, contd)  
... Irvin ...

CLOSE - MONTE IRVIN

DUROCHER (OS, contd)  
... and Ray ...

CLOSE - RAY NOBLE

ANGLE - MAYS, IRVIN AND NOBLE

DUROCHER (OS, contd)  
... if the game gets close into the  
late innings I may be shouting  
Nigger and watermelon at guys on  
the other side like Robinson.

CLOSER - DUROCHER

DUROCHER  
But I want you black guys to  
understand that I appreciate your  
enthusiasm and contribution to this  
team. We wouldn't be here without  
you.

142 INT. DODGERS DUGOUT - DAY

JACKIE (VO)  
We lead 4 to 1 going to the bottom  
of the ninth, the Dodgers just need  
3 outs and we're in, the Giants  
out. Just 3 lousy outs.

Jackie sits next to Newcombe, and is ready to take the  
field.

JACKIE  
Newk, let's go.

NEWCOMBE  
Jack, I'm tired. I can't hardly  
even lift my arm.

JACKIE  
Goddamnit, the hell you say.

Jackie hands him his glove.

NEWCOMBE  
I ain't got nuthin' left.

JACKIE  
Get out there and pitch those  
bastards outta there.

Jackie practically pushes the Dodgers ace pitcher out to  
the mound.

JACKIE (contd)  
You've come this far, you go all  
the way, 3 more outs.

ANGLE - FIELD

ALVIN DARK is the first batter for the Giants, and he  
singles, he's followed by DON MUELLER who singles also,  
sending Dark to third base.

ANGLE - MOUND

Jackie tries to settle Newcombe down.

JACKIE  
Don't worry about it. Two cheap  
hits, you're all right.

NEWCOMBE  
No I ain't. Ain't right at all.

JACKIE  
Shit, man, we'll get two. Just  
keep it down.

NEWCOMBE  
OK, Jackie.

JACKIE  
See how easy it is? This pennant  
belongs to us, baby, it belonged to  
us all year.

Pee Wee joins the conference.

PEE WEE  
Newk, you all right?

JACKIE  
He's fine. All you gotta do is get  
Monte to hit it on the ground.

PEE WEE  
A groundball is a doubleplay.

JACKIE  
Game is over.

PEE WEE  
Brooklyn wins the pennant.

NEWCOMBE  
We finally beat the Yanks in the  
World Series.

PEE WEE  
I can taste the champagne now.

Jackie and Pee Wee go back to their positions.

ANGLE - PLATE

Monte Irvin swings and it's a pop-up.

ANGLE - FIRST BASE

Gil Hodges catches the ball in foul territory. That's  
the first out.

CLOSE - JACKIE

He raises his finger indicating one out.

ANGLE - BULLPEN

Coach Clyde Sukeforth supervises relief pitchers CARL  
ERSKINE and Ralph Branca as they quickly warm up in the  
bullpen.

ANGLE - FIELD

Dodgers Manager CHARLIE DRESSEN walks slowly to the mound  
where he is met by catcher RUBE WALKER, Cox, Pee Wee,  
Jackie, Hodges and his quickly fading pitcher Newcombe.

ANGLE - MOUND

A conference is being held.

DRESSEN  
You OK?

JACKIE  
He's OK, Skipper.

DRESSEN  
Rube, whaddya think?

WALKER  
Still looks strong to me.

NEWCOMBE

Maybe I oughta come out. My arm's dead after that last pitch.

JACKIE

Aw, shit. He's been sayin' that all day.

The umpire, LOU JORDA, joins them.

UMPIRE JORDA

Let's go, Charlie.

DRESSEN

Up yours, Jorda. I gotta right to visit with my pitcher.

DUROCHER

He's just tryin' to give his bullpen time to warm up.

UMPIRE JORDA

I know, I know.

DUROCHER

Well, what are you going to do about it?

UMPIRE JORDA

Listen you ... Let's go, break it up. Durocher I've had enough of your yapping.

DRESSEN

Get us out of the inning.

ANGLE - PLATE

WHITEY LUCKMAN is up at bat. He swings and connects.

ANGLE - FIELD

It's a double to the leftfield corner, scoring Dark. Runners at second and third. Dodgers lead is cut 4 to 2.

ANGLE - POLO GROUNDS STANDS

The Giants fans are going crazy.

ANGLE - DUGOUT

Dressen is on the phone with the bullpen; he is starting to panic.



DRESSEN  
Are they ready?

ANGLE - BULLPEN

SUKEFORTH  
Erskine just bounced a curve.

DRESSEN (OS)  
How 'bout Branca?

SUKEFORTH  
He's throwing hard.

ANGLE - MOUND

Dressen walks to the mound once again, he signals for the righthander Ralph Branca, and takes the ball from a dejected but relieved Newcombe.

WALKER  
You wanna walk Thomson, Charlie?

DRESSEN  
If we do that, we put the winning run on first. We pitch to Thomson.

Branca has joined them on the mound.

DRESSEN (contd)  
How ya feelin'?

BRANCA  
Good, Charlie, feelin' good. I'm plenty loose.

DRESSEN  
Awright, throw fastballs, don't fuck around with 'im. Ya know the book, pitch 'im fast 'n tight. Keep it up on 'im, fast and tight and then let's go home.

We hear RUSS HODGES, the radio play by play announcer for the New York Giants. WE SEE what he describes.

HODGES (VO)  
Clint Hartung runs for Mueller at third base. Whitey Luckman's at second, the Dodgers lead 4 to 2, and there's one man out for the Giants.

CLOSE - BRANCA

HODGES (VO, contd)  
And Ralph Branca, who's won  
thirteen ballgames on the year --  
thirteen and eleven, he's given up  
eighteen homeruns.

CLOSE - BOBBY THOMSON

HODGES (VO, contd)  
Bobby Thomson, against the Brooklyn  
club, has hit a lotta long ones this  
year, has had seven homers. So don't  
go anywhere, will ya, fans.

CLOSE - WILLIE MAYS

HODGES (VO, contd)  
And Willie Mays is on deck.

CLOSE - BRANCA

He throws in SLO-MO.

HODGES (VO, contd)  
Branca throws.

CLOSE - THOMSON

He swings in SLO-MO.

HODGES (VO, contd)  
There's a long drive, it's gonna  
be, I believe.

ANGLE - FIELD

The ball is gone.

HODGES (VO, contd)  
THE GIANTS WIN THE PENNANT!  
THE GIANTS WIN THE PENNANT!  
THE GIANTS WIN THE PENNANT!

The Polo Grounds erupts in pure, mass hysteria.

As Bobby Thomson flies around the bases, Jackie makes  
sure he touches every single base safely.

ANGLE - PLATE

Thomson comes down hard on homeplate with a two foot jump  
as he is mobbed by his teammates and fans alike. BEDLAM.

## 143 INT. DODGERS CLUBHOUSE - DAY

The Dodgers clubhouse is like a morgue, like somebody just died (the entire Dodger team).

ANGLE - STEPS

Ralph Branca sits on some steps, openly crying like a baby.

JACKIE (VO)

This was the hardest defeat of my baseball career.

BRANCA

Why me? Why me?

Jackie goes over to Branca to console him.

## 144 INT. GIANTS CLUBHOUSE - DAY

The Giants clubhouse is like new Year's Eve, V-J Day all rolled into one. Jackie looks for and finds his nemesis Leo Durocher.

JACKIE

Congratulations, Leo, and good luck in the Series.

DUROCHER

Thanks, Jackie. You always have had a lot of class.

FADE TO BLACK.

FADE UP:

## 145 SPRING TRAINING, 1952

## 146 INT. WALTER O'MALLEY'S OFFICE - MIAMI, FLORIDA - DAY

Jackie and Rachel (still pregnant) sit nervously awaiting to see the new president and owner of the Dodgers, WALTER O'MALLEY.

O'MALLEY

Jackie, I don't like you missing exhibition games. You know that you're the drawing card. The fans want to see you play. It's not fair to them for you to be out of the line-up. Furthermore, I've had reports that you've been complaining about having to stay

(MORE)

O'MALLEY (contd)  
in a separate hotel in Miami. That  
was good enough for you in 1947.  
Why do you have to make trouble  
now?

JACKIE  
Listen, Mr. O'Malley, I took a lot  
of things in 1947. I happen to  
feel now, though that there are a  
lot of insults that are being  
suffered by Negro ballplayers that  
wouldn't be necessary if the owners  
would show a little bit more courage.

O'MALLEY  
Jackie, I've done everything ...

Jackie cuts in on O'Malley.

JACKIE  
Mr. O'Malley, let me finish please.  
I'm not playing because I want to  
be in good physical condition when  
the season opens. Why risk  
aggravating an injury in an  
exhibition game just to pull in a  
few extra dollars?

O'MALLEY  
You're behaving like a prima donna,  
and I don't like it a bit. Other  
ballplayers, great ballplayers,  
play day in and day out, and they  
don't become crybabies over a sore  
leg.

RACHEL  
Wait a minute, Mr. O'Malley. I  
feel I must say a few words here.  
Of all the things Jackie Robinson  
is, the one thing he is not is a  
prima donna. I've seen him play  
with sore legs, a sore back, sore  
arms, even without other members of  
the team knowing about it, doing it  
not for praise, but because he was  
always thinking about his team.

CLOSE - RACHEL

RACHEL (contd)  
Nobody worries more about this club  
than Jackie Robinson, Mr. O'Malley,  
(MORE)

RACHEL (contd)  
and I say that includes the owner.  
I live with him so I know. Nobody  
gets up any earlier than Jackie  
Robinson to peer out the window to  
see what kind of day it's going to  
be, if the Dodgers are likely to  
have a good crowd. Nobody else  
spends more time worrying about Pee  
Wee Reese's foot or Gil Hodges'  
batting slump or Carl Erskine's  
ailing arm. His heart and soul is  
with this team and it pains me to  
hear you say otherwise.

Both Jack and O'Malley are surprised by Rachel's  
outburst.

CLOSE - O'MALLEY

O'MALLEY  
Well, Rachel and Jackie, no harm  
meant. But won't you just try --  
won't you just try to come out and  
play today?

CLOSE - JACKIE

JACKIE  
I'll see if I can go.

147 INT. HOTEL ROOM - CINCINNATI - DAY

JOE BLACK, a big black man, a rookie, sits by a window,  
with his suitcases in the middle of the floor awaiting  
his new roommate. Jackie enters.

JACKIE  
Hey, rookie. I'm Jackie.

BLACK  
Hi, I'm Joe Black. They said if I  
roomed with you some of your  
competitiveness would rub off on  
me.

JACKIE  
So that's what they said, huh?

BLACK  
Which bed do you want?

JACKIE  
Doesn't matter to me.

BLACK  
You're the star. You choose.

ROBINSON  
I'll take that one.

Joe gets up and sits on the other bed.

ROBINSON (contd)  
Black, you're kinda big.

BLACK  
Six-two, two twenty.

ROBINSON  
You can fight too?

BLACK  
I can take care of myself.

Jackie walks over to Black sitting on his bed.

ROBINSON  
But we're not gonna fight.

BLACK  
What do you mean? I thought that  
stuff was over.

ROBINSON  
No, it's not. They're gonna call  
you names, they'll do things, but  
we're not gonna fight.

148 EXT. CROSLY FIELD - DAY

Joe Black is on the mound, warming up.

ANGLE - CINCINNATI DUGOUT

The entire team stands on the dugout steps singing "Old  
Black Joe."

CLOSE - JOE

He looks at Jackie, and beckons him.

ANGLE - MOUND

Jackie joins Joe on the mound.

JACKIE  
I said we're not gonna fight but  
throwing at crooners' heads isn't  
fighting.



Jackie trots back to his position at second base.

ANGLE - CINCINNATI DUGOUT

They still are singing "Old Black Joe."

In QUICK CUTS WE SEE Joe Black throw beanballs at the next seven Reds hitters. They all hit the deck.

CLOSE - CINCINNATI DUGOUT

No one is singing now, one guy waves a white towel of surrender.

149 INT. HOTEL ROOM - CINCINNATI - NIGHT

Jackie, Roy, Don and the rookie Joe Black sit in Jackie's room playing cards. They are singing "Old Black Joe," laughing, having a good time.

ROBINSON

Great game, Joe, great game.

NEWCOMBE

Did you hear them?

BLACK

Yeah, I heard them. They stopped also.

NEWCOMBE

Blaaaa-ack Nigggger.

CAMPANELLA

No, Newk, it goes like this.  
Blaaaaaack Niggggger.

Everyone is dying.

ROBINSON

I'm glad we can laugh about it now,  
before you guys got here it wasn't  
funny.

CAMPANELLA

Well, we're here now.

150 INT. DODGERS CLUBHOUSE - DAY

Jackie sits in front of his locker when he is approached by DICK YOUNG, sports columnist for the New York Daily News.

YOUNG  
I finally figured something out.

JACKIE  
Young, what's that?

YOUNG  
The trouble between you and me,  
Jackie, is that I can go to Campy  
and all we discuss is baseball.

ANGLE - CAMPANELLA'S LOCKER

Campy has a group of reporters laughing with him.

CLOSE - YOUNG

YOUNG (contd)  
I talk to you and sooner or later  
we get around to social issues. It  
just so happens I'm not interested  
in social issues. Jackie, I'm  
telling you as a friend.

CLOSE - JACKIE

He just looks at this guy.

CLOSE - CAMPANELLA AND REPORTERS

YOUNG (OS)  
A lot of the newspapermen are  
saying that Campy's the kind of guy  
they can like but that your  
aggressiveness, your wearing your  
race on your sleeve, makes enemies.

CLOSE - JACKIE

JACKIE  
Young, we might as well get this  
straight. I like friends just as  
much as the other guy. But if it  
comes down to the question of  
having a choice between the  
friendship of some of these writers  
and their respect, I'll take their  
respect.

TWO SHOT - JACKIE AND YOUNG

YOUNG  
Personally, Jackie, when I talk to  
Campy, I almost never think of him  
(MORE)

YOUNG (contd)  
as a Negro. Any time we talk, I'm acutely aware of the fact that you are a Negro.

JACKIE  
I want to be thought of as a Negro, because I'm proud of my race and if it makes some people uncomfortable, if it makes me the kind of guy they can't like, that's tough. But that's the way the ball bounces these days. Young, there is a new type of Negro today, slavery is over.

YOUNG  
Just trying to give you some good advice, having reporters for friends never hurt anyone.

151 EXT. STAMFORD HOUSE - DAY

Jackie is on his huge green lawn, golf club in hand, bucket of golf balls also. Golf ball after golf ball is put on the tee and he whacks away.

RACHEL (VO)  
After we moved to Stamford, Connecticut, there was one clue to when Jack was upset about something.

CLOSE - JACKIE SWINGING

RACHEL (VO, contd)  
He'd go out on the lawn with a bucket of golf balls and take his driver and hit them into our lake.

CLOSE - GOLF BALL ON TEE

JACKIE (VO)  
The golf balls were white.

152 EXT. LITTLE LEAGUE FIELD - DAY

Rachel sits in some bleachers with other parents.

RACHEL  
C'mon, Jackie, get a hit. You can do it. You can do it.

ANGLE - JACKIE

He watches from afar, as not to add additional pressure to his son.

CLOSE - JACKIE JR.

He takes three pathetic, weak swings in a row and is out. He walks head down back to his dugout.

ANGLE - BLEACHERS

FATHER #1  
Your father swings better than that.

FATHER #2  
Are you sure the great Jackie Robinson is your father?

These two grown adults laugh at a seven year old kid.

153 INT. CAR - DAY

Jackie drives home. Jackie Jr. rides shotgun with Rachel in the back seat. They try to cheer him up.

JACKIE  
Jackie, we're going to the ice cream parlor.

RACHEL  
How does that sound?

JACKIE JR.  
I struck out four times today, Daddy.

JACKIE  
That's OK. Daddy strikes out too.

JACKIE JR.  
You never struck out four times in a row. My bat never touched the ball. I stink.

JACKIE  
Jackie, everybody has bad days in baseball. Daddy, even Uncle Roy and Uncle Don. What's important is to always try your best.

RACHEL  
Still want some ice cream?

JACKIE JR.

Yes, can I get a chocolate ice cream sundae with whipped cream, lots of nuts and a cherry on top.

RACHEL

Whatever you wish.

154 EXT. ST. LOUIS TRAIN STATION - DAY

Harold Parrott talks to the black Brooklyn Dodgers outside the chartered team bus.

PARROTT

Boys, I've got some good news. The management of the Chase Hotel has finally decided to accept Negro players.

JACKIE

Hallelujah! Hallelujah!

PARROTT

But there are restrictions.

CAMPANELLA

I knew strings had to be attached.

JACKIE

Parrott, what are they?

PARROTT

You can't appear in any public areas like the dining room, the nightclub or the swimming pool. Stick to those rules and the doors are wide open. So what are you boys gonna do? The bus is waiting.

JACKIE

Give us a minute.

PARROTT

One minute, then the bus leaves for the Chase Hotel.

Parrott gets on the bus.

JACKIE

What's it gonna be, Joe?

BLACK

The Adams.

JACKIE  
Newk?

NEWCOMBE  
Adams.

JACKIE  
Roy?

CAMPANELLA  
Me too.

JACKIE  
You guys are making a big mistake.

CAMPANELLA  
How?

JACKIE  
This is all part of the struggle.  
I'm not gonna let them run me out.  
That's what they want. I'm staying  
at the Chase.

CAMPANELLA  
Go ahead and stay. Well, they  
didn't want me at first, so I'm not  
going over now. I've got my pride.

JACKIE  
We've all got pride. Organized  
baseball didn't want you at first,  
but you're in it now. Speaking of  
pride, I'm gonna be mighty proud  
that we finally reached the point  
where a Dodger is a Dodger and  
there are no more second class  
members of the team when we come to  
St. Louis.

CAMPANELLA  
Jack, I hear all that but why give  
them white folks my money when I  
can't get the same privileges as  
the next man?

NEWCOMBE  
We're patronizing black businesses.

JACKIE  
Newk, I'm all for that but can't  
you see the Chase will start  
accepting other Negro guests,  
they'll concede it won't

(MORE)



JACKIE (contd)  
automatically mean crap games,  
whiskey, and razors and cuttin' in  
the halls every night. We've got a  
chance to make a contribution  
outside the arena of baseball.

CLOSE - CAMPANELLA

CAMPANELLA  
Jackie, I'm no crusader! I'm a  
ballplayer.

ANGLE - STATION

Jackie grabs his bags and gets on the bus.

155 INT. BUS - DAY

All faces are on him, and the Dodgers cheer.

CLOSE - JACKIE

He smiles back.

156 EXT. TRAIN STATION - DAY

The Brooklyn Dodgers chartered bus pulls off with Jackie  
Robinson on board to integrate the Chase Hotel, REVEALING  
Campanella, Newcombe and Black left behind.

157 INT. JACKIE'S HOTEL ROOM - NIGHT

Jackie sits in his plush hotel room, looking at the  
towels, the bed sheets, floor mats, curtains, the room  
service menu when there is a knock on the door.

JACKIE  
Who's there?

NEWCOMBE (OS)  
Newk.

Jackie opens the door.

JACKIE  
What are you doing here?

NEWCOMBE  
Are you going to let me in or have  
me stand in the hallway like a  
fool.

JACKIE  
C'mon in.

Newcombe takes a seat.

NEWCOMBE

Jackie, I've been thinking about  
what you said at the train station.

JACKIE

And?

NEWCOMBE

It makes sense.

JACKIE

Good.

NEWCOMBE

But something else too.

JACKIE

What, big fella?

NEWCOMBE

Aren't you hungry?

JACKIE

I'm starving. I was going to order  
room service.

NEWCOMBE

You gonna put up with that?

JACKIE

No, I'm not. Let's go, big fella.  
If you're game, I'm game.

158 INT. CHASE HOTEL DINING ROOM - NIGHT

Jackie and Don walk proudly into the all-white dining  
room, all eyes are upon them, they are met by the MAITRE  
D'.

MAITRE D'

Seating for two?

JACKIE

Yes, sir.

MAITRE D'

Come this way.

JACKIE

Hold on, sir. What was the problem  
with us being regular guests like

(MORE)

JACKIE (contd)  
everybody else? We deserve an  
answer after all these years.

MAITRE D'  
The big reason is we don't want  
Negroes to use the swimming pool.

NEWCOMBE  
Ain't that a bitch!

JACKIE  
I don't even like to swim.

NEWCOMBE  
I don't swim during the baseball  
season because I'll hurt my arm.

159 MONTAGE

Various STILL PHOTOGRAPHS and NEWSREEL FOOTAGE of the  
1952 and 1953 WORLD SERIES.

WE SHOULD ALSO SEE THE JUBILANT YANKEE FANS AND THE GLUM  
BROOKLYN FANS.

JACKIE (VO)  
The Brooklyn Dodgers lost to the  
New York Yankees again in the 1952  
and '53 World Series.

CLOSE - TWO SAD KIDS

They hold up a banner: "WAIT TILL NEXT YEAR."

JACKIE (VO, contd)  
Most of all I feel for our Brooklyn  
fans, the most loyal fans in all of  
all sports.

160 EXT. EBBETS FIELD - DAY

The Dodgers are playing the Braves but Jackie is on the  
bench, old and tired.

ANGLE - DUGOUT

JACKIE (VO, contd)  
During the 1955 season I played in  
approximately two-thirds of the  
games. I knew I was reaching the  
end of my peak years as an athlete.

CLOSE - JACKIE

WE SEE the grey in his hair.

JACKIE (VO, contd)  
My batting average was down. I was  
doing a poor job in comparison to  
past seasons.

ANGLE ~ DUGOUT

Jackie walks up and down the dugout encouraging his  
teammates.

JACKIE (VO, contd)  
The newspapers began subtly and not  
so subtly to refer to me as a has-  
been, a creaky old man of thirty-  
six.

161 INT. ROBINSON HOUSE - NIGHT

Jackie and Rachel lie awake at night in bed. He holds  
her close.

JACKIE  
Rae, I'm fooling myself. I don't  
have it anymore. I've lost my  
skills.

RACHEL  
Don't let those newspapers get you  
down. You'll know when it is time.  
You determine that, not anybody  
else.

JACKIE  
The time is fast approaching for me  
to hang them up.

RACHEL  
You always said baseball isn't your  
whole life.

CLOSE - JACKIE AND RACHEL

He gently kisses her.

162 EXT. YANKEE STADIUM - DAY

CLOSE - SCOREBOARD

BROOKLYN	0	2	1	0	0	0	0	1
NEW YORK	0	2	1	1	0	2	0	

JACKIE (VO)  
However, despite this, the team  
made it into the World Series and  
once again against the New York  
Yankees.

CLOSE - JACKIE

Jackie is on third base, dancing up and down like back in  
the day, like he's a youthful, energetic Jackie Robinson.

JACKIE (VO, contd)  
The way we were playing in the  
first game down 6 to 4 in the  
eighth inning it looked again like  
"WAIT TILL NEXT YEAR."

CLOSE - YANKEE PITCHER - WHITEY FORD

He's not paying Jackie any attention, no respect at all.

JACKIE (VO, contd)  
Two men were out, and I suddenly  
decided to shake things up.

CLOSE - JACKIE

He's stealing home in SLO-MO.

JACKIE (VO, contd)  
I took off. I really didn't care  
whether I made it or not. I was  
just tired of waiting.

ANGLE - HOME PLATE

Jackie slides under catcher Yogi Berra's tag and is  
called safe by the umpire. Berra jumps up and down  
arguing.

JACKIE (VO, contd)  
I did make it and we came close to  
winning that first game.

ANGLE - DODGERS DUGOUT

His teammates congratulate him, they had just witnessed a  
flash of the Jackie Robinson of old.

JACKIE (VO, contd)  
Whether it was because of my  
stealing home or not, the team had  
new fire.

CLOSE - ALSTON AND JACKIE

Manager WALTER ALSTON shakes his hand.

ALSTON  
Great play, Jackie, great play.

JACKIE  
Thanks, Skipper.

JACKIE (VO)  
We fought back against our old  
rivals, the powerful "Bronx  
Bombers."

CUT TO:

163 MONTAGE

The Dodgers are beating up on the Yankees. Players  
circle the bases, Dodger after Dodger touches home plate.  
Dodgers make great defensive plays.

JACKIE (VO, contd)  
The World Series came down to the  
wire in the seventh and deciding  
game. The Yankees had one out left  
in the bottom of the ninth.

164 EXT. YANKEE STADIUM - DAY

ANGLE - SCOREBOARD

BROOKLYN	0	0	0	1	0	1	0	0	0
NEW YORK	0	0	0	0	0	0	0	0	0

ANGLE - FIELD

A sharp ground ball is hit by Elston Howard to Pee Wee  
Reese who fires the throw across the diamond to Hodges at  
first. It's the third out, and it's over. The Dodgers  
have finally beaten the Yankees.

Brooklyn fans and players mob pitcher JOHNNY PODRES.

CUT TO:

165 INT. DODGERS CLUBHOUSE

Bedlam -- hugs -- kisses -- champagne.

CUT TO:



166 EXT. BROOKLYN STREETS - DAY

Bedlam. Brooklyn residents are dancing in the streets.

CUT TO:

167 EXT. BROOKLYN STREETS - DAY

It's a ticker tape parade for the 1955 World Champion Brooklyn Dodgers. Tears of joy are flowing in the borough of Brooklyn.

ANGLE - CAR

Jackie sits upon a convertible with Rachel as they wave to their adoring "Bum" fans.

JACKIE (VO)

It was one of the greatest thrills of my life to be finally a World Series winner. We beat the hated Yankees.

FADE TO BLACK.

FADE UP:

168 EXT. ROBINSON HOUSE - DAY

Jackie is on the lawn with his now eleven year old son Jackie Jr. He's trying to give him some batting tips.

Rachel looks on, she sits on the steps with Sharon and David.

JACKIE

Hold your bat up, higher.

JACKIE JR.

I like to hold it like this.

JACKIE

Jackie, if you hold your hands up a little higher you'll have better bat control. OK, here's a good pitch.

Father throws the ball in underhand and son misses completely with his dad.

JACKIE (contd)

How can you miss that? Watch the ball. Watch the ball.

JACKIE JR.

I did, Daddy.

JACKIE

You have to concentrate.

RACHEL

Maybe he doesn't feel like it today.

JACKIE

What do you know about it? He has the size, he has the reflexes, he's my son, of course he feels like it. OK, we're gonna try again. Don't swing for the fences, just make contact, put the bat on the ball, concentrate, put the bat on the ball.

He throws an extra slow pitch right down the middle.

Jackie Jr. takes a wild swing, and once again whiffs, he's fanning air.

JACKIE JR.

Daddy, I'm no good. I'm not good as you. I don't like baseball and I never wanted to be a baseball player, never.

RACHEL

See what you did.

JACKIE

What did I do? C'mon here, son, it's alright. That's enough for today.

We hear the phone ring.

RACHEL

I'll get it.

JACKIE

You feel OK?

JACKIE JR.

Yeah, I'm OK.

JACKIE

Remember what Daddy says, no matter what you do, always give it your best.

JACKIE JR.  
Daddy, what happens when your best  
isn't good enough?

RACHEL  
Telephone. It's for you.

169 INT. ROBINSON HOUSE - DAY

JACKIE  
Hello.

170 INT. BROOKLYN DODGERS OFFICE - DAY

BUZZY BAVASI, the general manager of the Brooklyn  
Dodgers, is on the phone.

BAVASI  
Hello, Jack, this is Buzzy.

JACKIE (OS)  
What can I do for you?

BAVASI  
You have been traded to the New  
York Giants for \$30,000 and a  
pitcher Dick Littlefield.

171 INT. ROBINSON HOUSE - DAY

Jackie is stunned and surprised.

BAVASI (OS, contd)  
It was a tough thing to do, but we  
felt it had to be done with the new  
plans for rebuilding the team. I  
hope it works out to your benefit.  
What will you do?

JACKIE  
I'll have to think about it, Buzzy,  
I'll have to think about it for  
awhile.

Jackie hangs up the receiver. As he looks up Rachel is  
staring right at him.

RACHEL  
What did he want?

JACKIE  
The Dodgers traded me.

RACHEL  
Traded you ...

JACKIE  
To the Giants.

RACHEL  
You'll have to explain this to  
Jackie immediately. We can't  
afford to let him find out from the  
radio or newspapers.

172 INT. JACKIE JR.'S ROOM - DAY

Jackie Jr. is playing with his father's baseball cards.  
Jackie knocks on the door.

JACKIE  
Can I come in?

JACKIE JR.  
Yeah, Daddy.

ANGLE - DOOR

Jackie closes the door behind him so ALL WE SEE is  
Jackie Jr.'s door. After a brief pause, we hear Jackie  
Jr. crying like a baby.

JACKIE JR. (OS)  
THEY CAN'T TRADE YOU. THEY CAN'T  
TRADE YOU.

The CAMERA SLOWLY DOLLIES away from the door, down the  
hallway to where WE SEE Rachel holding onto Sharon and  
David.

JACKIE JR. (OS, contd)  
YOU'RE THE BEST PLAYER THE DODGERS  
HAVE. NOBODY IS BETTER. THE  
GIANTS STINK. I HATE BASEBALL.  
I HATE BASEBALL.

173 INT. JACKIE JR.'S ROOM - NIGHT

Jackie and Rachel tuck their son into bed. He's out like  
a light.

JACKIE  
Don't worry, son. This is all  
going to work out all right.

JACKIE (VO)  
Before the trade I had signed a  
contract with Bill Black of Chock  
Full O' Nuts to become a vice-  
president.

Jackie and Rachel both kiss their son and turn out the lights.

ANGLE - HALLWAY

They both check on Sharon and David (their final child) also in their rooms.

JACKIE (VO, contd)  
The way I figured it, I was even  
with baseball and baseball with me.  
The game had done much for me, and  
I had done much for it.

174 EXT. CHOCK FULL O' NUTS RESTAURANT - DAY

JACKIE (VO, contd)  
William Black, a white businessman  
who was the founder-owner of the  
Chock Full O' Nuts Corporation,  
started off in business selling  
nuts.

175 INT. RESTAURANT - DAY

BILL BLACK leads Jackie through a tour of the restaurant showing him how it is run.

JACKIE (VO, contd)  
Business was so good he got into  
the restaurant business.

ANGLE - COUNTER

Black introduces Jackie to his employees, all black.

JACKIE (VO, contd)  
The majority of his employees were black.

Jackie shakes firmly the hand of each worker, and also offers a big smile.

JACKIE (VO, contd)  
A few racists referred to his  
company as "Chock Full O' Niggers."

176 INT. ROBINSON'S OFFICE - DAY

He is talking on the phone, signing papers at the same time.

JACKIE (VO, contd)  
It was my job to deal with some  
problems like rapid turnover and  
absenteeism as the V.P.

177 INT. BLACK'S OFFICE - DAY

The press and photographers are in the large office.

JACKIE (VO, contd)  
One issue that Bill Black and I saw  
eye to eye on right away was the  
NAACP Freedom Fund Drive.

BLACK  
I would like to present this check  
on behalf of Jackie Robinson to the  
NAACP Freedom Drive for ten  
thousand dollars.

They shake hands, hold the check as pictures are taken.

JACKIE (VO)  
I was free to use company time to  
travel, work and speak for the NAACP.

JACKIE  
Thank you very much, Mr. Black. I  
can assure you this money will be  
well spent.

178 INT. DR. SOLOMON'S OFFICE - DAY

Jackie sits in his doctor's office in shorts only. His  
once muscular, well toned body is gone. WE CAN NOW SEE  
the flab of middle age. Rachel sits by his side.

DR. SOLOMON  
Jack, how have you been feeling  
lately?

JACKIE  
I guess so-so.

DR. SOLOMON  
Well, the tests are back from the  
lab, and I'm going to be straight  
with the both of you.

Rachel clenches her husband's arm.

JACKIE  
Go right-head, Doc.

DR. SOLOMON  
Jack, you are diabetic.

JACKIE  
I have diabetes?



DR. SOLOMON

Yes, but Jack, it's not the end of the world.

Rachel has become ashen.

JACKIE

I can lick this.

DR. SOLOMON

Yes, you can. Your diet will have to change though.

JACKIE

That's for sure.

DR. SOLOMON

Plus, you'll have to take your insulin shots twice a day. Rachel can help give them to you.

JACKIE

Doc, wait a minute. I'm not a helpless basket case all of a sudden. I'm going to continue to be independent. Show me, I'll give myself the shots. I need to know anyway. With all the travelling I do, I'm out alone on the road.

DR. SOLOMON

Suit yourself.

Dr. Solomon grabs a needle and sticks it into a plump red tomato.

DR. SOLOMON (contd)

Simple as A, B, C.

179 EXT. CAMPANELLA'S LIQUOR STORE - NIGHT

Dick Young drives up in front of the neon lit establishment and gets out of his car.

180 INT. CAMPANELLA'S LIQUOR STORE - NIGHT

Roy Campanella stands behind the cash register, ringing up a sale.

CAMPANELLA

Oh no, here comes trouble.

YOUNG

Not me. Got a minute?

181 INT. CAMPANELLA'S OFFICE - NIGHT

They both are seated in Campanella's office which is in the back of the store.

CAMPANELLA

So what do I owe this visit to Harlem?

YOUNG

It's about Jackie.

CAMPANELLA

What did he say now?

YOUNG

A couple of things.

CAMPANELLA

Like what?

YOUNG

The usual stuff.

CAMPANELLA

Mr. Dick Young, why are you trying to stir up a hornet's nest? Jack has his opinions, I have mine.

YOUNG

I got a good story here, and I just want to get your comments. Either way, it's in my column in the Daily News tomorrow. So what's it gonna be?

Campanella gives in reluctantly; he took the bait.

CAMPANELLA

What did he say this time?

YOUNG

Jack has been quoted as saying you are washed up. You won't come back from that hand surgery.

CAMPANELLA

He really said that?

YOUNG

Have I never not been straight with you? Not on the up and up?

Young takes out his reporter's notepad.

## CAMPANELLA

When it's my turn to bow out of baseball, I certainly don't want to go out like he did.

Young is furiously trying to keep up with Campy's outburst.

## CAMPANELLA (contd)

You can play with a guy and not want to live with him. I always steered clear of him when he was doing that popping off in the clubhouse. Since he retired he's been shouting his mouth off about everybody and most of the time he doesn't know what he's talking about. A guy like him should have gone out of baseball with a lot of friends, instead he has only enemies. Instead of being grateful to baseball, he's criticizing it. Now he wants Negro baseball managers. Everything he has, he owes to baseball. He better learn to talk differently to those people who are working for him in that job of his. If he talks to some of them the way he talked in baseball, they'll wrap something around his neck and walk out.

## ANGLE - YOUNG AND CAMPANELLA

## CAMPANELLA (contd)

Anything else?

## YOUNG

I think I got it.

He slaps Campy on the back and walks out, happy as a clam. Dick Young got his story at the expense of Jackie Robinson and Roy Campanella.

## 182 INT. ROBINSON HOUSE - DAY

Jackie is on the phone, in his hands he holds The Daily News with Young's column.

## JACKIE

Hello, Ruthie, is Roy in?

183 INT. CAMPANELLA HOUSE - DAY

Roy who stands next to RUTHIE, his wife, shakes his head.

RUTHIE  
I'm sorry, Jack, he's out running  
some errands.

184 INT. ROBINSON HOUSE - DAY

JACKIE  
When he comes back can you please  
have him call me. Thank you.

185 INT. CAMPANELLA HOUSE - DAY

She hangs up the phone.

RUTHIE  
Roy, you should have spoken to him.

ROY  
I got nothing to say to Jackie  
Robinson.

186 INT. ROBINSON HOUSE - DAY

JACKIE  
Read this.

He hands Rachel the article.

JACKIE (contd)  
Can't Campy see what they're trying  
to do?

RACHEL  
Maybe one day he will.

187 INT. ROBINSON HOUSE - SAME NIGHT

The family is sitting around the dinner table, supper has  
just been eaten.

JACKIE  
Before Mommy takes out the dessert,  
Daddy has to tell you something.

SHARON  
What's that, Daddy?

JACKIE  
Your father is a diabetic. Which  
means something isn't right with my  
blood.

JACKIE JR.

Are you sick?

JACKIE

Not really. If I don't take good care of myself then I'll get sick.

RACHEL

But we won't let that happen, will we?

THE KIDS

No, we won't.

JACKIE

So Daddy has to watch his sugar. No more sweets for Daddy.

JACKIE JR.

No more Grandmama Isum's cakes?

JACKIE

No more of Grandmama Isum's delicious cakes.

DAVID

No more ice cream?

JACKIE

No more ice cream.

DAVID

I hope I never get sick like that.

RACHEL

We hope so too, lady bug.

JACKIE

I also have to give myself two shots of insulin every day.

JACKIE JR.

I hate needles.

JACKIE

We know you do. Daddy is still Daddy, don't treat me any different.

SHARON

Daddy, you're not going to die, are you?

Rachel looks concerned at her diabetic husband.

JACKIE

No, baby, Daddy is not going to die.

188 INT. HOSPITAL - NIGHT

Jackie runs down the hospital corridor, bumping into several doctors and nurses but that doesn't stop him.

ANGLE - DOOR

He slows down when he sees Ruthie Campanella sitting outside the room crying. When she sees Jackie, she springs up and rushes into his arms, breaking down even more.

CLOSE - RUTHIE AND JACKIE

JACKIE

I'm sorry, I'm so sorry. It's going to be alright. Can I go in?

RUTHIE

Yes. He'll want to see you.

189 INT. CAMPANELLA'S HOSPITAL ROOM - NIGHT

Jackie enters the room and is bewildered by what his eyes see.

Roy Campanella is in a body brace from neck to toe, his whole body is in some contraption that keeps him suspended in air.

CAMPANELLA

Jack, car turned over, my neck is broken, my spine is crushed. The doctors say I'll never walk again.

Jackie is mum.

CAMPANELLA (contd)

Did you hear what I said?

JACKIE

Campy, I heard you.

CAMPANELLA

You know baseball is such a boys' game and when you're playing you think you'll stay a boy forever. But we all get old, the game stays young.



JACKIE  
Campy, you're right about that.

CAMPANELLA  
But the worst thing is how can Ruthie see me as a man anymore. I'm not a man. It don't work, it will never work again. Jackie, I'm not a man, Ruthie, what woman would want me again. God should have let me died.

JACKIE  
Don't start talking like that. Your wife loves you and she'll continue to love and care for you.

CAMPANELLA  
You think so, Jackie. You ain't just shittin' me.

JACKIE  
Naw, Campy, I ain't shittin' ya.

CAMPANELLA  
Jackie, I always loved you, c'mon here. Gimme ya hand.

CLOSE - CAMPANELLA'S HAND

Campy struggles but he finally gets his hand to embrace Jackie's.

190 MONTAGE - NEWSREEL FOOTAGE

WE SEE 1960 PRESIDENTIAL RACE: JOHN F. KENNEDY AND RICHARD M. NIXON.

JACKIE (VO)  
I do not consider my decision to back Richard Nixon over John F. Kennedy for the Presidency in 1960 one of my finer ones. It was a sincere one, however, at the time.

191 EXT. CAMPAIGN HEADQUARTERS - DAY

Jackie shakes hands with fellow Republicans.

JACKIE (VO, contd)  
I began to have serious doubts about Nixon when he refused to speak out in behalf of Dr. Martin Luther King, Jr. who during the  
(MORE)

JACKIE (VO, contd)  
campaign was confined in a full-  
security prison in Georgia as the  
result of a minor motor vehicle  
infraction.

192 INT. ROBINSON HOUSE - NIGHT

Jackie and Rachel are up late at night sitting in the  
kitchen.

RACHEL  
Jack, you're making a mistake with  
Nixon.

JACKIE  
Rae, I had breakfast with Kennedy.  
The man never once looked me in the  
eye, not once. My mother taught me  
not to trust anyone who can't look  
you in the eye.

RACHEL  
Jack, maybe you intimidated him.

JACKIE  
Then he confessed how he knew  
little or nothing about the "Negro  
Problem." And he wants to be  
President?

RACHEL  
Kennedy called Coretta Scott King in  
Atlanta to express his concern and  
Bobby Kennedy got Dr. King out of  
jail.

JACKIE  
I tried to tell Nixon to do the  
same.

RACHEL  
See what I mean. You can't trust  
the Republicans.

JACKIE  
You know I'm registered as an  
Independent. As long as the  
Democrats figure they have Negroes  
in their hip pockets they'll never  
do anything.

RACHEL  
You don't trust Kennedy, well, I  
don't trust Tricky Dick.

Rachel storms off.

193 INT. ROBINSON HOUSE - MORNING

Rachel and Jackie are sleeping when they hear David crying. They both get up and go to his room.

194 INT. DAVID'S ROOM - MORNING

David is crying, he's having a bad nightmare.

They comfort him.

RACHEL

It was just a nightmare. It's over. Mommy and Daddy are here.

JACKIE

You are safe in your own bed, in your home.

DAVID

Somebody was chasing me, they were trying to kill me.

The phone rings.

JACKIE

I'll get it.

195 INT. HALLWAY - MORNING

JACKIE

Hello, yeah. What channel? Rae!

196 INT. LIVING ROOM - MORNING

The entire family is in front of the television. They are seeing a Special News Bulletin about the bombing of the 16th St. Baptist Church in Birmingham, Alabama, four little black girls are killed.

CLOSE - ROBINSON FAMILY

Rachel and Jackie hold their children close to them.

JACKIE

I've got to go down there.

197 EXT. 16TH ST. BAPTIST CHURCH - BIRMINGHAM - DAY

Jackie walks amongst the rubble. Police and firemen still sift through the debris looking for more bodies.

JACKIE  
Whoever did this ...

Jackie shakes his fist in anger.

JACKIE (contd)  
... the people who did this are  
animals.

198 EXT. LOCAL BAPTIST CHURCH - BIRMINGHAM - DAY

This Black Baptist Church is packed to the rafters. People have gathered to mourn the loss of four innocent little black girls. Jackie stands at the pew before the flock.

JACKIE  
Because of a cowardly act our four  
precious little girls no longer  
will play amongst us. When we  
think about the little kids being  
tossed from one side of the street  
to the other by the tremendous  
force of this hose, this picture  
just sickens me ...

CUT TO:

199 MONTAGE - NEWSREEL FOOTAGE

BULL CONNOR and his firemen send black bodies flying with high pressure fire hoses.

CLOSE - JACKIE

JACKIE (contd)  
... this big brave policeman down  
here with his knee in the throat of  
this lady. And the problem of this  
is that this same picture of the  
dogs and of this policeman with his  
knee in the throat of this lady is  
a picture that's being portrayed  
throughout the world. Many people  
in this world, which is made of  
four-fifths people of color, are  
looking at you and admiring your  
courage.

ANGLE - CHURCH

We hear "Amen," "Go on, Brother," "Take your time, "Tell it right."

CLOSE - JACKIE

JACKIE (contd)

All I want to say to you out here,  
I just wish the same kind of  
enthusiasm that is shown right here  
in this church could be shown to  
Negroes throughout America, because  
they would have a much deeper, much  
more sincere desire to get involved  
in our struggle.

ANGLE - CHURCH

JACKIE (contd)

When we talk like this, it reminds  
me of this person who bought this  
home and who went out in the  
backyard and started cultivating  
his yard, and all of a sudden  
instead of weeds it began to bear  
vegetables and the flowers began to  
bloom awfully pretty. All of a  
sudden the neighbor came over and  
said the Lord has been good to you,  
and the man said, "Yes, the Lord  
has been good to me, but you should  
have seen this field before I tried  
to plow it."

The people stand as one, and applaud Jackie.

CLOSE - JACKIE

JACKIE (contd)

Hold on now, I'm almost done.  
That's what I say to Dr. King. The  
Lord certainly has been good to  
you, he has been good to all of us.  
But before Dr. King came down here  
and started to inspire people to  
stand up for their rights, you  
couldn't sit down and discuss  
integration. God is certainly  
wonderful, I certainly put my faith  
in him, but in my humble opinion,  
God helps those who help  
themselves.

Once again the church is washed in applause and cheers  
for Jackie. He takes his seat as the choir begins to  
sing "We Shall Overcome."

## 200 INT. ROBINSON HOUSE - NIGHT

Rachel and Jackie are watching television when the teenager Jackie Jr. walks in.

JACKIE

Jackie, where have you been?

JACKIE JR.

Downtown, I just volunteered for the United States Army.

JACKIE

You did what?

RACHEL

You're just a boy.

JACKIE JR.

I have to pull myself together, get some discipline that I need badly, the Army can do that. Mom and Dad, I gotta get my own identity.

JACKIE

We think you're making a big mistake but you're old enough to live with your own decisions.

JACKIE JR.

And I'm going to get to travel.

Parents hug their firstborn.

JACKIE (VO)

Jackie got to travel all right. Within less than a year of training, he was shipped straight to Vietnam.

## 201 EXT. 125TH ST. BANDSHELL - HARLEM - DAY

Jackie sits on the stage awaiting to be introduced.

JACKIE (VO)

In 1964 Governor Rockefeller asked me to become one of six deputy national directors of his presidential campaign.



CLOSE - JACKIE

JACKIE (VO, contd)  
I had spent seven years at Chock  
Full O' Nuts and it was time to  
resign.

SPEAKER  
And without further ado, Baseball  
Great Jackie Robinson.

Jackie goes up to the microphone where he is met by  
respectful applause.

JACKIE  
Thank you for the warm reception.  
I come here today to ask for your  
assistance. I believe in you, I  
believe in Harlem. That's why I  
founded Freedom National Bank,  
right here in Harlem, for you. I  
admit freely that I think, live and  
breathe black and first and  
foremost. Life owes me nothing.  
Baseball owes me nothing, but I  
cannot as an individual rejoice in  
the good things I have been  
permitted to work for and learn  
while the humblest of my brothers  
are down in a deep hollering for  
help and not heard.

ANGLE - AUDIENCE

They applaud.

ANGLE - BANDSHELL

JACKIE (contd)  
That is one of the reasons why I'm  
so committed to Governor  
Rockefeller and so opposed to  
Senator Barry Goldwater for the  
Republican candidate for the  
President of the United States.

The crowd boos.

JACKIE (contd)  
Let me talk. We need this Harlem  
State Building.

More boos.

JACKIE (contd)

Maybe this isn't the best thing in the world, but it's something. It's a chance and if you block it, then that's it. You've lost, not Governor Rockefeller. Nobody's gonna try and build here again. And it'll be over. Nobody will invest in Harlem. Nobody will want to come to Harlem. Harlem will get worse.

ANGLE - CROWD

They are getting angry. Jackie, to them, is of another time, another place. This is the age of BLACK POWER, afros, dashikis and raised clinched fists. These militants have a short memory on history.

CROWD

OREO! SELLOUT! GO HOME, YOU UNCLE TOM!

CLOSE - JACKIE

JACKIE

You bastards are wrong to turn against this.

As he leaves the stage he is serenaded with the chant "UMGOYA BLACK POWER -- UMGOYA BLACK POWER."

202 EXT. 125TH STREET - DAY

As Jackie is walking down the block he sees several YOUNG BLACK MEN beating up on an elderly JEWISH MAN. Jackie rushes in to his defense.

BLACK KID #1

Why you wanna do that, pops?

JACKIE

Leave him alone.

BLACK KID #2

He's just a Jew accountant that works at Blumestein's.

JACKIE

I don't care where he works, he's a defenseless old man.

BLACK KID #3

You really are some Uncle Tom, helping the white man.

Jackie helps the bloodied and dazed man to his feet.

JACKIE

Get out of here before I kick your  
asses my damn self and then call  
the cops.

He moves towards them and they split.

Jackie may be old but they want no part of him today.

203 EXT. ROBINSON HOUSE - DAY

A cab pulls up in front of the house and out emerges the  
man Jackie Jr. He slings his duffel bag over his  
shoulder.

ANGLE - LAWN

Out of the house comes running Rachel, the kids Sharon  
and David. Jackie and Grandmama Isum follow behind.

CLOSE - FAMILY

The Robinson family is one mass of arms, legs, hugs,  
kisses and tears.

JACKIE (VO)

In June, 1967, Jackie was  
discharged from the service.

CLOSE - JACKIE AND JACKIE JR.

They look at each other for a moment, then father and son  
embrace.

JACKIE JR.

I missed you, Dad.

JACKIE

Thank God, you're here in one  
piece.

204 INT. JACKIE JR.'S ROOM - NIGHT

Jackie Jr. lies on his bed. His room is still the way it  
was the day he enlisted. Nothing was changed. He is  
puffing on a joint. There is a knock on the door.

JACKIE (OS)

Jack, you asleep?

JACKIE JR.

No, hold on a second.

He quickly puts out the joint and starts waving at the air, to get rid of the marijuana smoke.

JACKIE JR. (contd)

Dad, come on in.

Father walks in and sits on bed beside son.

JACKIE

Son, your mother and I have been talking, it's been a month since you've been here, what are you thinking about doing with your life?

JACKIE JR.

Dad, I haven't decided yet. I just don't know. You don't have to worry about me. I figured it out, I have to leave home for awhile, that will help me sort this all out, being by myself.

JACKIE

You been away three years, where now?

JACKIE JR.

Anywhere. I made a lot of good friends in the Army from all over the country.

JACKIE

What was that smell when I first came into the room?

JACKIE JR.

Daddy, that was weed, Mary Jane, grass, reefer, smoke, marijuana.

JACKIE

Are you an addict?

JACKIE JR.

C'mon, Dad, get with it. You don't become an addict by smoking a little bit of grass, the stuff is harmless.

JACKIE

Son, I'm going to ask you one more time, for your mother's sake, are you an addict?

JACKIE JR.

For Mommy's sake, I am not an addict. You know how much I hate needles. I would never do that. Stick a needle in my arm? Hell, no! I see a needle, I faint.

JACKIE

You wouldn't lie to me, would you?

JACKIE JR.

No, I wouldn't. I smoke an occasional joint to relax, that's it. Calm my nerves.

JACKIE

Good, you know that would break your mother's heart if you were an addict. Good night, son.

JACKIE JR.

Good night, Dad.

Jackie leaves the room. Son lights up a fatter joint.

CLOSE - JACKIE JR.

He is puffing away.

205 INT. STAMFORD POLICE STATION - DAY

Jackie stands before the Sergeant's desk.

SERGEANT

Bail is \$5,000. Your son Jackie Robinson Jr. had been arrested in the Pelican Motel. He is charged with possession of marijuana, an unregistered .22 caliber revolver and possession of several packets of heroin.

206 EXT. STAMFORD POLICE STATION - DAY

Jackie stands before a crowd of radio, television and newspaper reporters.

REPORTER #1

Sir, are you going to stick by your son?

JACKIE

We will, but he'll have to take the consequences.

REPORTER #2

Were you aware that he had certain problems, Mr. Robinson?

JACKIE

He quit high school. He joined the Army. He fought in Vietnam, and he was wounded and got The Purple Heart. We lost him somewhere.

CLOSE - JACKIE

JACKIE (contd)

I've had more effect on other people's kids than on my own.

CLOSE - REPORTER #3

REPORTER #3

How do you feel about that, sir?

CLOSER - JACKIE

JACKIE

I couldn't have had an important effect on anybody's child if this happens to my own.

207 INT. ROBINSON HOUSE - NIGHT

Jackie opens the door to let his son in. Jackie Jr. looks disheveled, he looks bad and he might still be high also. Rachel stands in the hallway looking at her son.

JACKIE JR.

Hello, Mother.

CLOSE - RACHEL

She is trembling with tears.

RACHEL

Don't hello Mother me, trying to be cute. Your father going to bail you out of jail isn't cute. What the hell do you think you're doing? Jackie, I'm through with you. Since early on, you were in and out of grade schools, then we put you in special schools, that didn't work, we put you in therapy, that didn't work, you ran away from home, you steal from your father and I. You join the Army without our consent, now you're a junkie.



She really flips here, she begins pounding her fists on her son's chest.

RACHEL (contd)  
Get out! Get out of my house. I don't care if I never see you again. Get out of here. Your father and I didn't raise a junkie.

ANGLE - ROOM

Rachel just breaks down completely and falls to the floor sobbing. Father takes son in his arms and leads him out of the house.

208 INT. CAR - STREET - NIGHT

Jackie drives with his son sitting next to him. Nothing is said, nothing is spoken.

JACKIE (VO)  
When Jackie went to trial, he was given two alternatives -- prison or enrollment in a rehabilitation program. That was when he joined Daytop which is run by reformed addicts.

209 INT. CAR - MERRITT PARKWAY - NIGHT

CLOSE - JACKIE JR.

He turns on the radio, it's Jimi Hendrix's "Castles Made of Sand."

CLOSE - JACKIE

JACKIE  
You know your mother didn't mean those things she said back there. We both love you, have always loved you.

TWO SHOT - JACKIE AND JACKIE JR.

JACKIE JR.  
I know. I'm sorry I'm such a fuck-up.

All of a sudden Jackie swerves the car to his right, barely missing the truck to the left.

JACKIE JR. (contd)  
You OK?

210 EXT. ROBINSON HOUSE - NIGHT

As Jackie is about to put the key into the lock, Rachel opens the door.

RACHEL  
Jackie, I'm sorry.

JACKIE JR.  
It's all my fault, Mother.

JACKIE  
Rae, my eyes are going bad, I  
almost hit a truck.

211 EXT. DAYTOP CENTER - DAY

Jackie and Rachel drive up to the entrance of Daytop.

JACKIE (VO, contd)  
Every moment of agony we had ever  
suffered seemed worthwhile on one  
special day -- after Jackie had  
spent a year in the Daytop program.

Jackie Jr. walks out, bags in hand, accompanied by Kenny.

JACKIE (VO, contd)  
That was the day his advisor told  
us confidentially ...

Jackie Jr. throws his bags into the backseat and he sits  
in the front with his proud parents.

JACKIE  
Thank you.

RACHEL  
Thank you so much.

KENNY  
Thank you for your fine son.

They pull off.

JACKIE (VO)  
... that he believed our son was  
out of danger, that he was cured.

212 EXT. UNITED STATES CAPITOL BUILDING - DAY

Jackie Jr. walks up the steps of the Capitol.

JACKIE (VO)

Jackie appeared to testify before the U.S. Senate Sub-Committee to Investigate Drug Abuse in the Armed Forces.

213 INT. SENATE CHAMBER - DAY

Jackie Jr. testifies before the Sub-Committee.

JACKIE JR.

Mr. Chairman, I joined the United States Army for three years on March of 1964. I was only 17 years old. It was in the Army that I got most heavily into drug use, where it became an everyday thing with me.

214 EXT. CAM RANH BAY - DAY

Jackie Jr. looks out through the open door of the transport helicopter with other "green" infantry men as they fly over the Bay, their first tour of duty.

JACKIE JR. (VO)

In Vietnam we landed at a place called Cam Ranh Bay and there was no military action for the first couple of months.

215 EXT. CAMP GROUNDS - DAY

The soldiers are lounging, drinking beer, have steaks and burgers on the grill. Smoking big weed.

JACKIE JR. (VO, contd)

This is when we started smoking pot kind of slowly. We really did not jump into it. We smoked like twice a week in the beginning.

216 EXT. BASEBALL FIELD - DAY

The Army engineers have cleared out a space for a baseball diamond.

ANGLE - JACKIE JR.

He, batting lefthanded, is up. He swings.

ANGLE - FIELD

The ball soars over the palm trees in rightfield. He's racing around the bases, laughing all the way.

JACKIE JR. (VO, contd)  
And then after a while our use  
picked up and as our use picked up  
there were a lot more people that  
started using.

Jackie Jr. crosses home where he is greeted by his happy  
teammates.

217 EXT. THE JUNGLE - NIGHT

Jackie Jr. all alone on patrol walks, with a lit fat  
joint in his mouth.

JACKIE JR. (VO, contd)  
I don't think you can have someone  
who is smoking marijuana and expect  
rational actions from them at all  
times because their view of the  
world when they are high is not  
that orderly or structured.

CLOSE - JACKIE JR.

JACKIE JR. (VO, contd)  
A lot of things don't really make  
sense to you. You could find  
yourself out in the middle of a  
field and you have been smoking pot  
and all of a sudden you ask  
yourself a question like ...

CLOSER - JACKIE JR.

He stops and readies his M-16.

JACKIE JR.  
"What am I doing here?"

Jackie Jr. empties his clip on his M-16, firing away at  
the invisible VIET CONG..

218 INT. SENATE CHAMBER - DAY

CLOSE - JACKIE JR.

JACKIE JR.  
Why was there so much drug use?  
I think it had to do with the  
extraordinary amount of fear, the  
harsh realities we had to deal  
with. We weren't accustomed to the  
pressure and sought some relief.

(MORE)

JACKIE JR. (contd)  
Facing reality is easier when you  
are high.

219 EXT. EAST VILLAGE, NEW YORK CITY - DAY

Jackie Jr., looking very haggard, walks the streets  
trying to cope.

JACKIE JR. (VO)  
When I returned to New York from  
Vietnam, I started using cocaine,  
heroin, occasionally LSD and  
amphetamines.

220 INT. FLOP HOUSE - NIGHT

Jackie Jr. readies his works to shoot up.

CLOSE - ARM

He puts belt around his arm.

JACKIE JR. (VO, contd)  
I was using all types of drugs at  
this point.

CLOSE - JACKIE JR.

He is nodding off.

JACKIE JR. (VO, contd)  
Here I was back in the United  
States of America. A war hero, got  
The Purple Heart and people had  
hate in their eyes when they saw my  
uniform. They spit on me.

JACKIE JR.  
I'm not a child murderer.

221 INT. SENATE CHAMBER - DAY

CLOSE - JACKIE JR.

JACKIE JR. (VO)  
I now have found some direction. I  
have had a number of different job  
offers from people because I am  
interested in community work. I  
have learned to deal with people  
through being in Daytop and being  
involved with getting an under-  
standing of myself and others.

222 INT. ROBINSON HOUSE - NIGHT

The house is filled with relatives and friends. The joyous occasion is Jackie's 50th birthday, this is January 31st.

CLOSE - CAKE

50 candles adorn the cake, on it is a drawing of Jackie at bat.

CLOSE - JACKIE

He gathers all the wind he can muster and blows out all the candles not on the first try, but the second try.

ANGLE - LIVING ROOM

Everyone applauds.

CLOSE - JACKIE

As he sits in his easy chair (Rachel sits on the arm of it also), Jackie Jr., Sharon and David surround him with love. He is beaming. He's flanked on all sides by his family.

JACKIE JR.  
Happy birthday, Dad.

JACKIE  
Thank you all.

RACHEL  
Jack, this is a moment to celebrate ...

JACKIE  
Rae, I know what you're going to say.

RACHEL  
Let me finish please. Thank you. As I was saying, Doctor Allen says you should have a drink once in a while before dinner to help with your poor circulation.

JACKIE JR.  
Doctor Allen said that?

RACHEL  
Yes, he did.

SHARON  
I'm getting Daddy a drink.



Sharon gets up for the drink.

JACKIE  
I've never had a drink in my life  
and I'm not starting now.

DAVID  
C'mon, Dad. It's your 50th  
birthday. You've been on this  
planet half a century.

JACKIE  
You trying to say I'm old?

DAVID  
No, no. I think it's beautiful.

Sharon returns with the drink.

SHARON  
Here, Daddy, bottoms up.

Sharon holds the glass for him to take.

RACHEL  
Jack, go 'head. Vodka and orange  
juice.

JACKIE JR.  
It's purely for medicinal purposes.

CLOSE - JACKIE

He reluctantly takes the glass.

JACKIE  
I hope you mixed this drink right.  
Here it goes, down the hatch.

He takes a little sip first.

JACKIE (contd)  
Tastes like orange juice.

He empties the glass in one gulp. He kills it.

ANGLE - FAMILY

They applaud and cheer.

JACKIE  
Now are you happy?

## 223 QUICK SHOTS

The birthday party continues. WE SEE Jackie opening his presents. People piling up food on their plates. People dancing, having a good time.

## 224 INT. LIVING ROOM - NIGHT

Jackie is enjoying the whole night very much. He gets up out of his chair and walks to the back door.

ANGLE - RACHEL

RACHEL

Jack, where are you going?

CLOSE - JACKIE

JACKIE

To get some fresh air.

CLOSE - RACHEL

RACHEL

Not without your coat. It's freezing outside.

ANGLE - DOOR

Jackie pays her no mind and is out the door.

## 225 EXT. ROBINSON HOUSE - NIGHT

Jackie closes the door behind, it is below zero. WE SEE his breath right away.

CLOSE - JACKIE

Jackie sees a tin washing tub and gets in it.

ANGLE - DOOR

Rachel opens the door followed by Jackie Jr., Sharon and David.

RACHEL

Look at your father.

CLOSE - JACKIE

Jackie pushes himself and off he goes down the icy hill in front of his house.

ANGLE - JACKIE IN TIN TUB

He's laughing all the way and he barrels down the hill into the frozen lake. For Jackie this is a moment of pure joy, a spontaneous act of celebrating life.

226 EXT. MOTEL - EARLY MORNING

Jackie and Sharon drive up to the motel, dawn is beginning to break.

ANGLE - MOTEL DOOR

Sharon knocks on the door.

RACHEL (OS)  
Who is it?

SHARON  
It's Sharon.

RACHEL (OS)  
Sharon? What are you doing up here  
at my job conference?

Rachel opens the door and sees Sharon and Jackie before her.

RACHEL (contd)  
What's wrong? What's wrong?

SHARON  
It's Jackie.

RACHEL  
Jackie? What about Jackie?

CLOSE - JACKIE

JACKIE  
He's gone, honey.

CLOSE - RACHEL

RACHEL  
Gone? Gone where?

JACKIE  
He's dead, honey.

JACKIE (VO)  
Jackie Robinson Jr. was killed in  
the small hours of the morning on  
Thursday, June 17, 1971.

Jackie hugs his wife with all his strength.

227 EXT. MERRITT PARKWAY - NIGHT

Jackie Jr. is driving a 1969 yellow MG Midget.

JACKIE (VO)  
He was driving up the Merritt  
Parkway to our home in Connecticut.

228 INT. MG MIDGET - NIGHT

Jackie Jr. has the radio on and he's singing to Jimi  
Hendrix's song "Castles Made of Sand."

CLOSE - JACKIE JR.

He sees something.

CLOSE - WHITE DOVE

A white dove flies into his path out of nowhere and  
Jackie Jr. admires it too long.

CLOSE - JACKIE JR.

Jackie puts his attention back on the highway, but he has  
lost control.

ANGLE - MG MIDGET

The sportscar spins out of control, slams into an  
abutment, severing guard rail posts and flips over  
leaving Jackie Jr. pinned under the wreckage.

CLOSE - CAR

The smashed car is upside down. We can still hear  
"Castles Made of Sand."

JACKIE (VO, contd)  
My son, Jackie Robinson Jr., was  
twenty-four years old.

229 INT. ROBINSON HOUSE - DAY

The Robinsons are in mourning. Jackie tries to comfort  
Rachel who can't stop crying. Sharon sits in front of  
the television like a zombie. David is cleaning up the  
house furiously, he has the radio playing. We hear  
"Sitting on the Dock of the Bay" by Otis Redding.

230 INT. CAR - DAY

Jackie is just driving, going nowhere in particular. He swerves back and forth across the two lanes.

ANGLE - RED LIGHT

Jackie stops at a red light. A car pulls up next to him and the DRIVER keeps looking over at Jackie. He motions for Jackie to roll his window down, which he does.

MAN

Aren't you Jackie Robinson?

JACKIE

Yes.

MAN

I heard you lost your son yesterday.

CLOSE - JACKIE

JACKIE

It's true, and I don't want to hear another word about it.

Jackie pulls off before he can hear the guy's apology.

231 INT. BEDROOM - NIGHT

Jackie is heaving difficulty breathing.

CUT TO:

232 EXT. YANKEE STADIUM SEPT. 30TH, 1947 - DAY

CLOSE - AMERICAN FLAG

as it blows in the wind. We hear the anthem.

JACKIE ROBINSON (VO)

There I was, the black grandson of a slave, the son of a black sharecropper, part of a historic occasion, a symbolic hero to my people.

CLOSE -

DOLLY ACROSS the faces of the white Brooklyn Dodgers as they sing, some with tobacco juice dripping down their mouths.

JACKIE (VO, contd)  
The air was sparkling. The  
sunlight was warm. The flag  
billowed in the wind. It should  
have been a glorious moment for me  
as the stirring words poured from  
the stands.

CLOSE -

DOLLY ACROSS the faces of the lily white New York Yankees  
as they sing.

JACKIE (VO, contd)  
Perhaps it was, but then again  
perhaps the anthem could be called  
the theme song for a drama called  
"The Noble Experiment."

CLOSE -

DOLLY ACROSS the faces of white fans singing.

JACKIE (VO, contd)  
Today as I look back on the opening  
game of my first World Series ...

CLOSE -

DOLLY ACROSS the faces of black fans singing.

JACKIE (VO, contd)  
... I must tell you that it was Mr.  
Rickey's drama and that I was only  
a principal actor.

CLOSE -

DOLLY ACROSS the faces of the white Brooklyn Dodgers,  
finally resting upon the lone black face of JACKIE  
ROOSEVELT ROBINSON as he too sings.

JACKIE (VO, contd)  
As I write this twenty years later,  
I cannot stand and sing the anthem.  
I cannot salute the flag; I know  
that I am a black man in a white  
world. In 1972, in 1947, at my  
birth in 1919, I know that I never  
had it made.

233 INT. LIVING ROOM - NIGHT

Rachel is watching THE JACKIE ROBINSON STORY on  
television.



CLOSE - TV SCREEN - B/W

The young Jackie Robinson is walking down the same dirt road.

NARRATOR (VO)

Yes, this is the Jackie Robinson story but it is not his story alone, not his victory alone. It is one that each of us share.

CLOSE - RACHEL

NARRATOR (VO, contd)

A story, a victory that can only happen in a country that is truly free.

CLOSE - TV SCREEN - B/W

Jackie Robinson continues to walk down the road.

NARRATOR (VO, contd)

A country where every child has the opportunity to become President or play baseball for the Brooklyn Dodgers.

TITLE - THE END

Rachel turns off the TV.

234 INT. KITCHEN - NIGHT

Rachel goes into the refrigerator for a glass of milk.

Rachel stops, she thinks she heard Jackie getting out of bed.

RACHEL

Jack. Jack, are you up?

She hears something else.

CLOSE - RACHEL

RACHEL (contd)

Jack, are you alright?

JACKIE (OS)

Rachel!

She is becoming alarmed.

ANGLE - KITCHEN

Jackie is running towards her. He calls out her name, he is only dressed in his boxer shorts.

RACHEL

Jack!

CLOSE - JACKIE

He's stumbling towards Rachel.

CUT TO:

235 EXT. YANKEE STADIUM - DAY

CLOSE - JACKIE

Jackie Robinson is stealing home in SLO-MO. It's Game One of the 1955 World Series.

CUT TO:

236 INT. KITCHEN - DAY

CLOSE - JACKIE

He reaches out for Rachel.

CUT TO:

237 EXT. YANKEE STADIUM - DAY

CLOSE - JACKIE

Jackie Robinson slides home, "SAFE" under a cloud of dust eluding Yogi Berra's tag.

238 INT. KITCHEN - DAY

CLOSE - JACKIE

Jackie, who we finally realize is having a FATAL HEART ATTACK, falls into his wife's arms.

CLOSER - JACKIE AND RACHEL

JACKIE

I love you.

She holds him in her arms. Jackie Roosevelt Robinson has passed on.

239 EXT. YANKEE STADIUM - DAY

ANGLE - BROOKLYN DODGERS DUGOUT

Jackie is being mobbed by his all white teammates.

CLOSE - JACKIE

He smiles right at us, right INTO THE CAMERA with the biggest grin on his face as we hear the roar of 75,000 fans.

CUT TO BLACK.

THE END



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